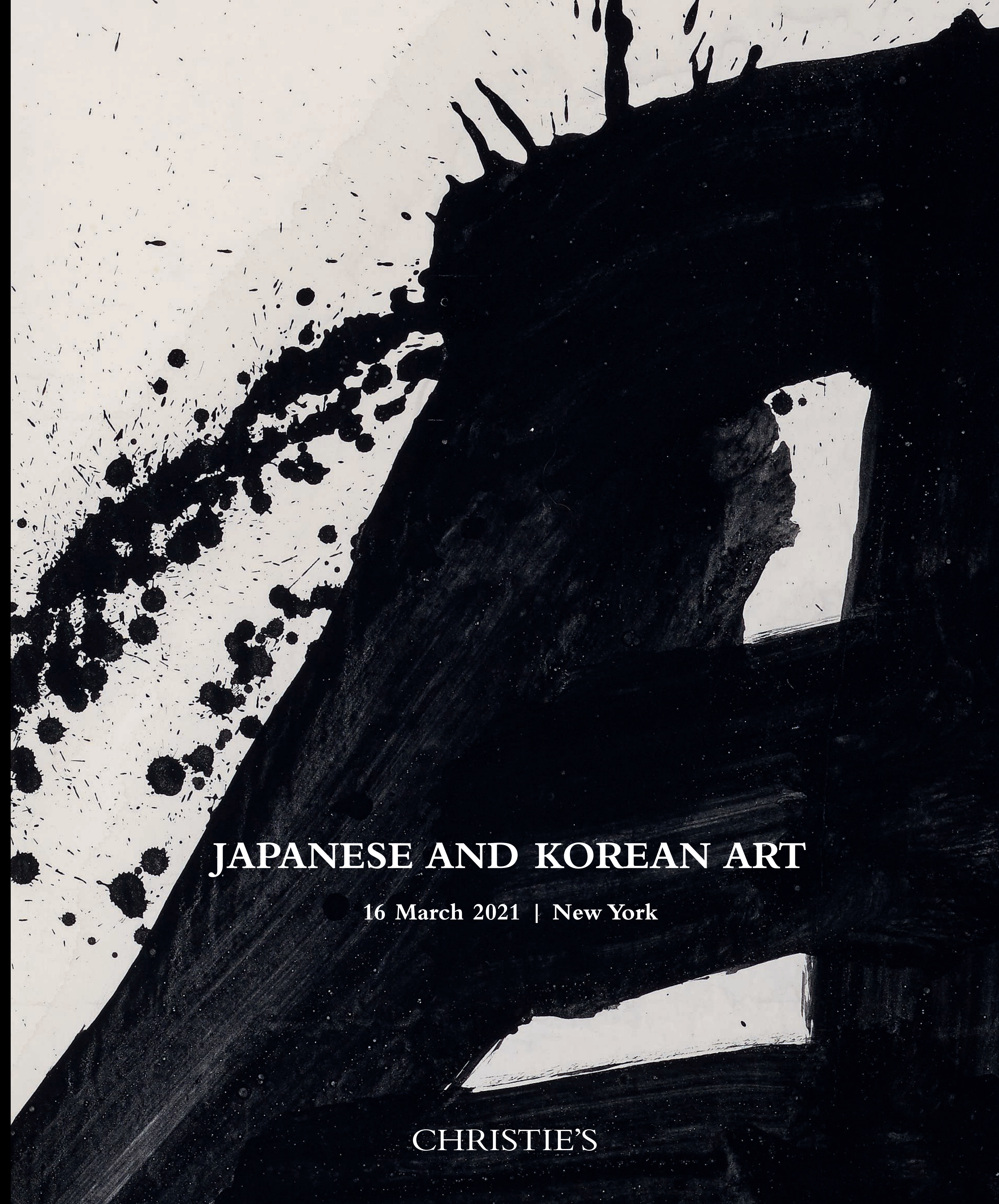


JAPANESE AND KOREAN ART

16 March 2021 | New York

CHRISTIE'S



JAPANESE AND KOREAN ART

TUESDAY 16 MARCH 2021

FRONT COVER:
Lot 16

OPPOSITE:
Lot 228

INSIDE BACK COVER:
Lot 9

AUCTION

Tuesday 16 March 2021
at 10.00 am (Lots 1-259)

20 Rockefeller Plaza
New York, NY 10020

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PROPERTY OF AN IMPORTANT JAPANESE COLLECTION

1 A LARGE HANIWA EARTHENWARE SCULPTURE OF A HORSE

LATE KOFUN PERIOD (6TH-7TH CENTURY)

Of low-fired reddish clay, modeled as a standing life-like horse wearing a bridle, stirrups and saddle with bells on the front and back, the mane tied in a knot at the forehead
38 in. (96.5 cm.) high; 40 in. (101.6 cm.) long
The results of the report on Thermoluminescene Analysis no. N121b22 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

$20,000-30,000

PROVENANCE:

Acquired from a private collection in Japan, 2004

EXHIBITED:

On loan to the Kyushu National Museum from 2006-2019.





Haniwa of armored warriors and horses of the fifth century AD indicate the military power of the ancestors of the Imperial line and show that the horse must have played a major role in the unification struggles and the rise of the Yamato clan. Although archaeology tells us that there were wild horses in Japan long before the Kofun period, it is believed that they were never previously domesticated. That horses and riding accoutrements were brought from China and Korea around the end of the fourth and beginning of the fifth century is attested by tomb contents which include both imported objects and objects made in Japan virtually identical to those found in Korean mounds of the same period. Representations of haniwa of horses are often found sculpted in such detail as to enable the positive identification of metal fragments of horse trapping found buried in the stone chambers of some tombs.

The celebrated haniwa of a caparisoned horse in the collection of the Tokyo National Museum which was recorded by Gowland has since been enhanced with the addition of formerly missing parts of the harness, mane and tail. Now restored to its original condition it can be seen as a close relative of this fine haniwa here. The importance of the horse to the early Yamato Emperors ensured that it would forever be associated with the Shinto pantheon, and to this day a pair of horses, a black and a grey of pure white, are kept in the shrine of the Sun Goddess at Ise, reflecting the events of fifteen hundred years ago, and thus preserving the grand scheme of the gods as portrayed in the early unification myths.



Haniwa horse's head, Japan. Kofun period, 6th century. The Metropolitan Museum of Art, 69.249

VARIOUS PROPERTY

2 AN EARTHENWARE BUST OF A WOMAN (*SHAKOKI DOGU*)

LATE JOMON PERIOD (5TH-3RD CENTURY BCE)

Of low-fired reddish clay with black fire marks, the body of a goggle-eyed figure, decorated with incised details and scrolling cord pattern, wearing head-ornament with inscised designs
3¾ x 2¾ in. (9.5 x 7 cm.)
The results of the report on Thermoluminescene Analysis no. N121b24 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

$15,000-20,000

PROVENANCE:
Kimura Naosuke, Aomori Prefecture

EXHIBITED:
Suntory Museum of Art, "*Dogu to domen* (Clay Figurines and Clay Masks)," 1969.3.18-5.4.

LITERATURE:
Suntory Museum of Art, ed., *Dogu to domen* (Clay Figurines and Clay Masks) (Tokyo: Suntory Museum of Art, 1969), cat. no. 122.

This figure displays the typical decoration of a *shakoki dogu*(goggle-eyed figure), one of the two mainstream types of clay figurine made at Kamegaoka in Aomori prefecture during the Final Jomon period. Modelled using incised cord marks and distinctive features of the small and narrow eyes suggest the date of this figure to be latter half of the 'goggled-eye' period. A similar *shakoki dogu* with small and narrow eyes is in the collection of the Metropolitan Museum of Art, New York (fig.1).



Fig. 1. Dogu, Japan. Final Jomon period, ca. 1,000-300 B.C. The Metropolitan Museum of Art, 1975.268.193



3 AN EARTHENWARE BUST OF A WOMAN (*SHITOTSUMON DOGU*)

LATE JOMON-EARLY YAYOI PERIOD (5TH-3RD CENTURY BCE)

Of low-fired reddish clay with black fire marks, the body of a woman gazing sky decorated with dots and punctate pattern, the applique balls on body indicates the breasts and female genital
4⅜ x 5⅞ in. (11 x 14.9 cm.)
The results of the report on Thermoluminescene Analysis no. N121b23 obtained by the Research Laboratory for Archaeology and the History of Art, Oxford University, are consistent with the dating of this lot

$15,000-20,000

PROVENANCE:
Kimura Naosuke, Aomori Prefecture

EXHIBITED:
Suntory Museum of Art, "*Dogu to domen* (Clay Figurines and Clay Masks)," 1969.3.18-5.4.

LITERATURE:
Suntory Museum of Art, ed., *Dogu to domen* (Clay Figurines and Clay Masks) (Tokyo: Suntory Museum of Art, 1969), cat. no. 121.

Most of Dogu figures with punctate patterns across its torso are from the late Final Jomon period but there are some rare examples also from early Yayoi period. An almost identical *shitotsu dogu* with decoration of dots excavated in Sunazawa, Aomori Prefecture is in the collection of Hirosaki City Board of Education, see Miho Museum, ed., *Dogu, a Cosmos* (Tokyo: Hatori Press, Inc., 2012), cat. no. 232.





PROPERTY FROM THE ESTATE OF MIRIAM S. POSER

4 KANO EINO (1631-1697)

Birds and Flowers of Four Seasons

Each signed *Kano Eino hitsu,* sealed *Kyo-o* and *Eino*
Pair of six-panel screens; ink, color, gold, gold wash and gold leaf on paper
61 x 145 in. (155 x 368 cm.) each (2)

$50,000-70,000

PROVENANCE:
Klaus F. Naumann, Tokyo, 29 July 1982

LITERATURE:
Kobayashi Tadashi and Murashige Yasushi, eds., *Kachoga no sekai,* 5; *Shosha na soshokubi - Edo shoki no kacho* /Flower and Bird paintings of Japan, vol. 5; Elegant Decorative Beauty – Early Edo Period (Tokyo: Gakken Co. Ltd., 1981), pl. 30









In a richly decorative statement about power and beauty, pine and plum trees face one another in an auspicious and highly detailed grouping of East Asian birds and flowers. These late-seventeenth-century screens, emerging for the first time after forty years in a private collection in New York, are a rare example of the best work of an important seventeenth-century master. A closely related work by Kano Eino, featuring cranes rather than paired pheasants, is in the collection of the Idemitsu Museum of Arts, Tokyo.

Kano Eino succeeded his father, Kano Sansetsu (ca. 1589–1651), as the third head of the local, Kyoto-based branch of the preeminent Kano family workshop. The other branch of the family had relocated to Edo (Tokyo) to work for the Tokugawa shoguns. The most important family of professional painters in Japanese history, stretching from the sixteenth to the twentieth century, the House of Kano served as official painters to the imperial and military elite for over four centuries. In addition to excelling in the family style, Einō is widely known as the author of History of Painting in This Realm (Honchō gashi), the first full-fledged history of painting written in Japan. His scholarly text, with biographies of over four hundred artists from as far back as ancient Japan, is based on a work by his father, and is still a fundamental research tool for Japanese art historians. A shortened version appeared in 1691 in five woodblock-printed volumes entitled Record of Ancient Painting (Honchō gaden), and the full work was published in 1693.

Judging by the fine-quality pigments, brilliant color and attention to precise detail, we can guess that these screens were commissioned by a member of the Kyoto aristocracy or a high-ranking member of another elite status group. The composition retains the grandeur and formal qualities established by artists in the Momoyama period. Bold trees anchor the outer corners and stretch across the central body of water, fed by a waterfall at the far left. Clouds and mist bands of gold leaf enhance the lush landscape and suggest that the screens were commissioned by a client accustomed to live in luxury—no expense was spared. Dark outlines used for the trees and rocks contrast with the delicate depictions of birds and flowers.

The artist presents a veritable encyclopedia of local birds and flowers. On the right screen we have: a pair of Siberian rubythroats on the pine at far right; a China rose in the lower right corner; a pink-petaled midget crabapple tree hiding behind the pine; a spectacular golden pheasant amidst pink peonies; a small Eurasian bullfinch at the apex of the pine branch; a pair of yellow-throated buntings in flight at left; and yellow Japanese roses at left. On the left screen we see, from the right: Japanese sparrows; a spectacled teal and a common gadwell duck; rhododenrum on the shore; a pair of blue and white Japanese flycatchers on the plum branch; a ring-necked pheasant; a Daurian redstart on the plum branch in the fifth panel from the right; and finally, more rhododendrum, as well as Camellia japonica.



ANOTHER PROPERTY

5 KOKUHO SHIMEI (1789-1859)

Tigers

Signed *Kiyo Koku Shimei sha and Kiyo Kokuho Shimei sha, sealed Kokuho and Shimei*, sealed *Kokuho* and *Shimei*
Twelve paintings mounted as a pair of six-panel screens; ink on paper
50 x 18¾ in. (127 x 47.6 cm.) each (2)

$20,000-30,000

Kokuho Shimei was active during the late Edo period (19th century) as a Nagasaki school artist. His style is an interesting mixture of various cultures – he took the Chinese literati style *nanga* and Korean Joseon period folk art *minhwa* as foundations and mixed them with Western techniques. His art demonstrates the cultural exchanges between Japan and other countries. Kokuho Shimei's another example of tiger painting is in the collection of Fukuoka City Museum.











PROPERTY FROM AN IMPORTANT NEW YORK COLLECTION

6 MORIMURA YOSHINE (1871-1938)

Dragon, Clouds and Waves

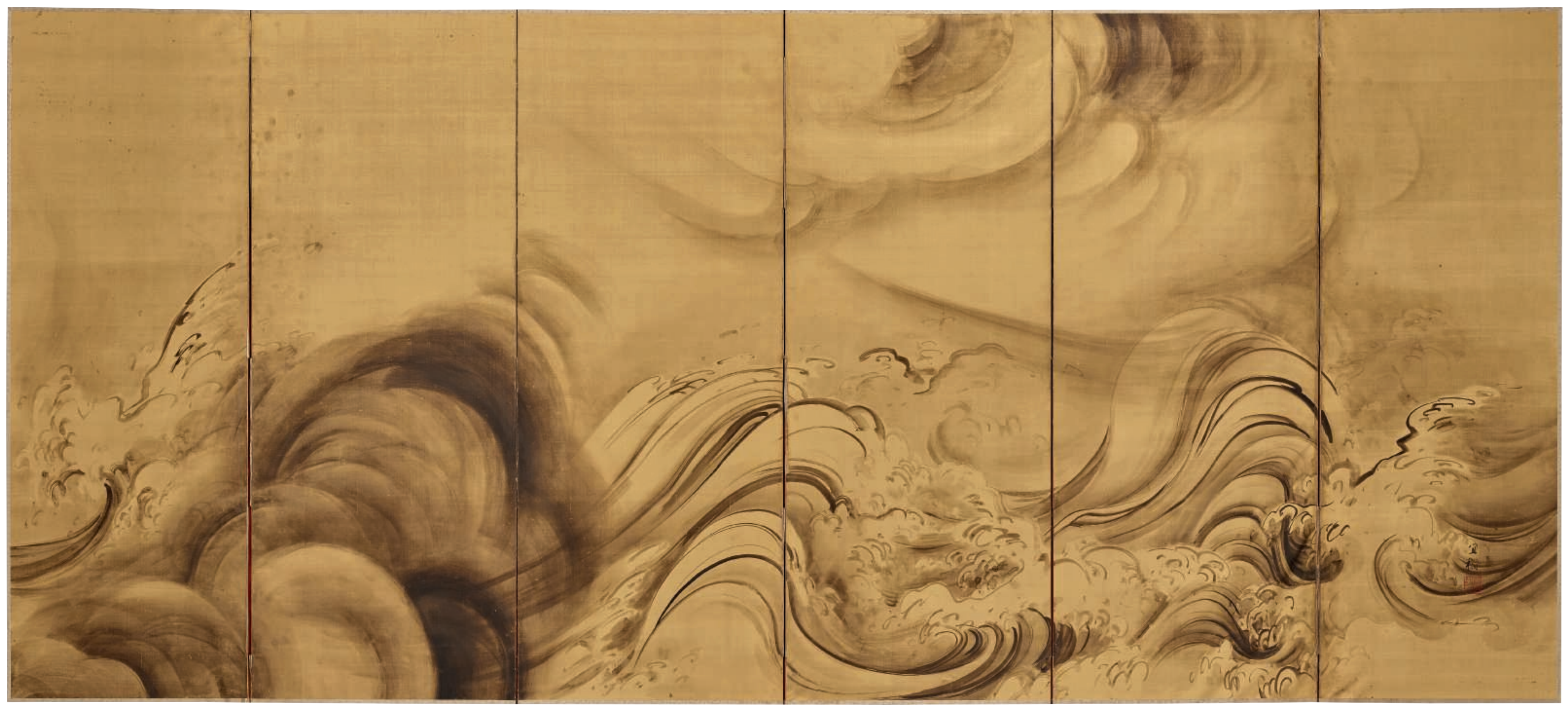
Each signed *Yoshine*, sealed *Yoshine no in*
Pair of six-panel screens; ink and gold leaf on silk
61 x 138 in. (154.9 x 350.5 cm.) each (2)

$15,000-25,000

Yamato-e artist Morimura Yoshine was active in Bunten and Teiten national exhibitions. He continued the classical style of Sesshu and Tanyu but later in his career he simplified his artistic language. A prestigious artist during his lifetime, he founded an art academy to foster the development of young artists. His legacy was solidified when he was commissioned to create the mural at Meiji Memorial Picture Gallery and won an award at the Panama-Pacific International Exposition in San Francisco in 1915. His work can be found in the collections of the Yamatane Museum of Art and the Aichi Prefectural Museum of Art.







PROPERTY FROM THE COLLECTION OF DR. ROBERT AND MRS. PATRICIA JACOBSEN, MINNEAPOLIS, MINNESOTA

7 ANONYMOUS (16TH-17TH CENTURY)

Taizokai Mandara (Mandala of Womb World)

Framed painting; ink, color and gold on silk
75 x 49 in. (190.5 x 124.5 cm.)

$7,000-9,000

PROVENANCE:
Nagatani Inc., Chicago, 1979







VARIOUS PROPERTIES

8 KANO HOGAI (1828-1888)

Pavilion Landscape

Signed *Hogai,*sealed *Tadamichi no in*
Hanging scroll; ink and slight color on paper
53 x 20½ in. (134.6 x 52.1 cm)
With wood box titled and inscribed by Shusui
(Okakura Kakuhei; 1869-1950?)

$35,000-45,000



LOT ESSAY



9 ITO JAKUCHU (1716-1800)

Pair of Cranes and the Rising Sun

Signed *Heian Jakuchu koji To Jokin sei*, sealed
Jakuchu koji and *Jokin*
Hanging scroll; ink and color on silk
49 x 21⅞ in. (124.5 x 55.6 cm.)
With wood box

$300,000-400,000

PROVENANCE:
Private Collection, Hyogo Prefecture, Japan







Jakuchu favored this auspicious combination of white cranes, pine and plum, emblems of the New Year. The long-necked bird is said to live a thousand years and has been an auspicious symbol in East Asia since Chinese antiquity—in Daoist lore, the crane shares the world of the immortals. Because of their lifetime monogamy, cranes also symbolize happy marriage. In this work, we see the familiar Manchurian crane (Grus Japonensis) with a red crest and snow-white plumage.

Jakuchu inherited his father's greengrocery business but preferred to live the solitary life of a painter. Sometime in his early thirties he became interested in Zen Buddhism and met Daiten Kenjo (1719-1801), a scholar-monk who became abbot of Shokoku-ji, one of the five most important Zen monasteries in Kyoto. Daiten proved influential in the artist's life going forward. Jakuchu is usually described as an idiosyncratic nonconformist, positioning him in stark contrast to the prevailing orthodox Kano lineage. However, his meticulously detailed paintings reveal his own conscientious reliance on Chinese prototypes. Daiten, his friend, patron and spiritual guide, made the Chinese works available to him. For example, the artist was able to study original paintings of cranes by the obscure fifteenth-century Chinese artist Wen Zheng that were preserved at Shokoku-ji. Jakuchu made a close copy of Wen Zheng's pair of hanging scrolls of cranes, pine and plum.

The painting shown here is based on a hanging scroll in the Daiun-in Temple, Kyoto, by the sixteenth-century Chinese artist Chen Baichong. The Chinese model is more realistic and literal, with a distant waterfall suggesting spatial recession. Jakuchu, on the other hand, has an innate sense of abstraction and his work is bolder, more modern, with a striking originality. Matthew P. McKelway describes the genius of Jakuchu in his catalogue *Traditions Unbound* (Asian Art Museum, San Francisco, 2005). He points out the tension between expressive brushwork as in the tree trunk, with its eye-like knots, and the more meticulously portrayed motifs of feathers and pine needles. The cranes are a filigree of hair-thin lines of *gofun* (powdered oyster shell), making them oddly transparent and flat. That same transparent quality—the glossy feathers with minuscule white lines of *gofun*—is seen in Jakuchu's *Cockatoo* of circle 1755 in the Museum of Fine Arts, Boston (fig.1).

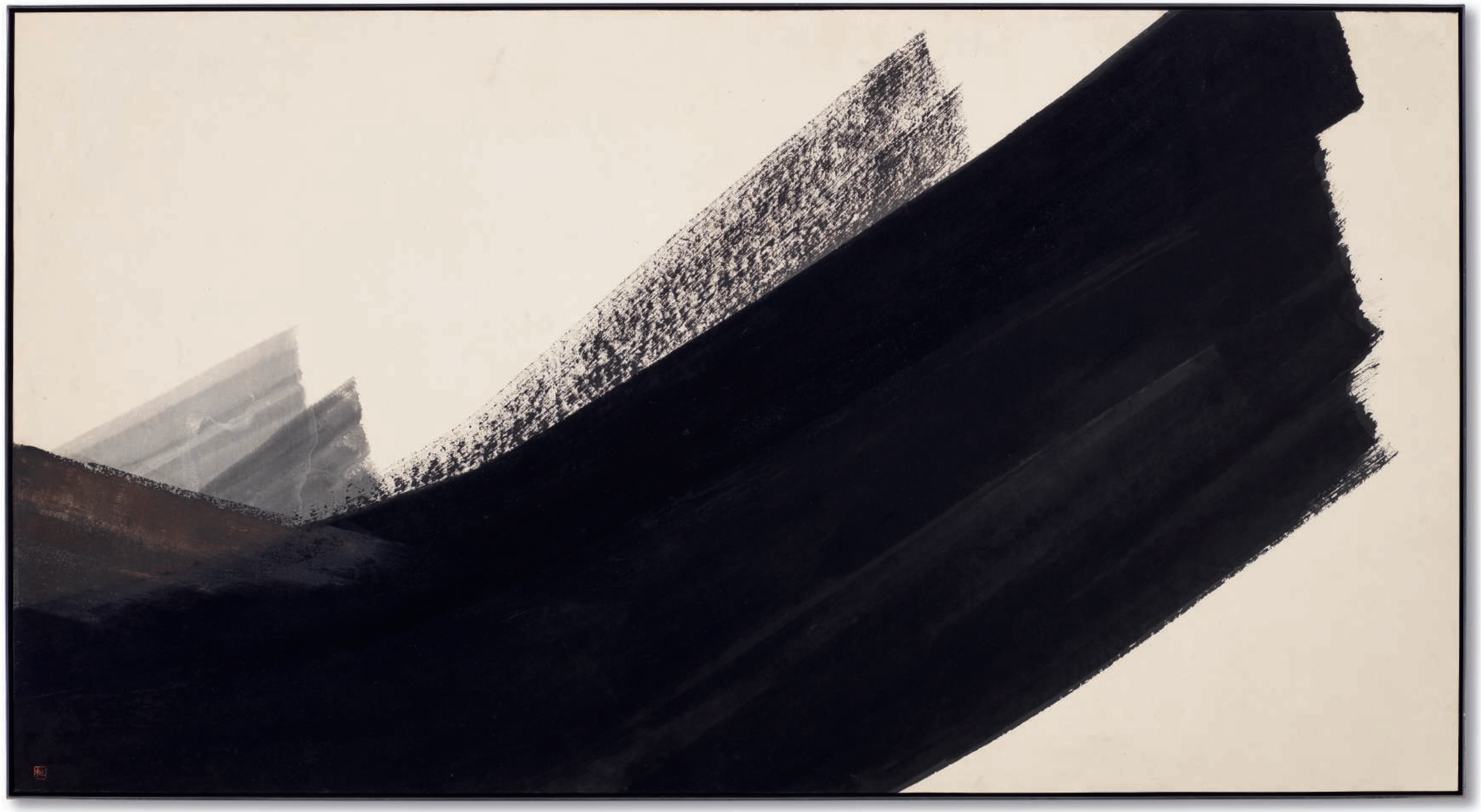
Jakuchu is now a household name in Japan—exhibitions of his work are always blockbusters, and for good reason. Recently discovered in a private collection in the Kansai region of Japan, the painting shown here has never been published. Jakuchu used the seals on this painting for just a short time, early in his career—they appear on only three other paintings. There is a nearly identical painting of paired cranes and New Year's rising sun by Jakuchu, with the same two seals, in the Tekisuikan Bunka Shinko Zaidan, in Chiba.



Fig. 1. Ito akuchu (1716-1800), Cockatoo. Japan. Edo period, 18th century. Museum of Fine Arts, Boston, William Sturgis Bigelow Collection, 1911, 11.6938. Photograph © [February 2021] Museum of Fine Arts, Boston







10 SHINODA TOKO (B. 1913)

Untitled

Signed *To*
Sumi-ink on paper, framed
31¾ x 59 in. (80.6 x 149.9 cm.)

$25,000-35,000

My works are all delicate — just one little part keeps it all together. If one line went just a bit wrong, if the color were a little darker, it would not be what I was trying to show. My works are all like that. They are fragile. I cannot create stable, contented, rich kinds of works. I might be able to create one in the future, though.

—Shinoda Toko





11 SHINODA TOKO (B. 1913)

Untitled

Signed *T.Shinoda*, sealed *To*
Sumi-ink, platinum leaf on silk, framed
17¾ x 10½ in. (45.1 x 26.7 cm.)

$6,000-8,000

PROVENANCE:
Fran-Nell Gallery, Tokyo, 18 December 1973

12 SHINODA TOKO (B. 1913)

Untitled

Signed *T.Shinoda* and sealed *To*
Sumi-ink, gouache and gold leaf on paper, framed
17⅜ x 15¼ in. (44.1 x 28.7 cm.)

$6,000-8,000

PROVENANCE:
Fran-Nell Gallery, Tokyo, 18 December 1973

FROM THE ANKARCRONA COLLECTION OF JAPANESE LACQUER AND ASIAN WORKS OF ART

13 SHINODA TOKO (B.1913)

Sonority, 1988

Signed *To* and *Toko Shinoda*
Sumi-ink and silver paint on platinum leaf, framed
35⅝ x 23¾ in. (90.5 x 60.3 cm.)

$30,000-40,000

PROVENANCE:
Annely Juda Fine Art, London

Shinoda Toko is a leading figure in Japanese Abstract art, who is famous for her blend of traditional calligraphy and abstract art. Shinoda was encouraged to study calligraphy in her younger days, as such profession was one of the few kinds that Japanese women would be respected at the time. However, her rebellious mind distracted her from going onto the conventional path – she sought for a nontraditional yet tangible expression to demonstrate her inner self. Nonetheless, the traditional training left strong impact in her artistic language. Shinoda is fascinated with *Sumi*(India ink), and she masters in employing degrees of blackness. *Yohaku* (empty space) is an Asian rooted idea, which she uses to achieve spatial balance and demonstrates the tension between existing elements. She employs traditional techniques and transforms them into modern abstractionism language.

The result of her Eastern-Western merge was successful. Shinoda was once represented by the legendary dealer Betty Parsons when she landed in New York in 1956. The universal artistic language Shinoda creates brought her enormous commercial traffic, as well as great academic attention. Toko Shinoda exhibited at various renowned institutions, such as Guggenheim Museum, Art Institute of Chicago, Singapore Art Museum and The Museum of Modern Art in New York.







14 SUDA KOKUTA (1906-1990)

Untitled

Sigend *Koku* to the lower right corner
Gouache and mixed media on paperboard, framed
29⅛ x 23¼ in. (74 x 59.1 cm.)

$5,000-7,000

15 SUDA KOKUTA (1906-1990)

Untitled

Sigend *Koku* to the lower right corner
Gouache and mixed media on paperboard, framed
29⅛ x 23¼ in. (74 x 59.1 cm.)

$5,000-7,000

16 INOUE YUICHI (1916-1985)

Tsuki (Moon)

Sealed *Yuichi*
Hanging scroll; ink on paper
70½ x 49⅝ in. (179.1 x 126.1 cm.)
Inscribed 'CR 82102a'

$40,000-60,000

PROVENANCE:
Private collection, Japan
This work will be included in the forthcoming catalogue raisonné Vol.4, now in preparation by Masaomi Unagami, under No.CR82102a.

"To my mind, he (Yuichi) is unquestionably one of the small handful of great artists of the second half of the twentieth century. I do not know whether his work has been shown outside Japan, but it certainly should be. He was a marvelous painter of what I call, in my mind," essences" and I can think of no higher ideal in modern art which has abandoned storytelling" .

- Robert Motherwell (Letter to Masaomi Unagami, dated 16 April 1987)

Cofounder in 1952 of the avant-garde Society for calligraphy Bokujin-kai, Yu-ichi Inoue, along with four Kyoto-based calligrapher had the ambition to break through with the Post War Japanese calligraphy which felt to them merely decorative and lacking of new creative breath.

After a long seven-year training under mentorship of the established sho calligraphy master Ueda Sokyu, Yu-ichi started practicing calligraphy as he personally conceived it, slowly emancipating himself from the guidance of his teacher. This new exercise first destabilized the artist who suddenly realized that creativity can only go with a freeing movement. Then, followed a time when Yuichi devoted his entire self to the exploration of art by digesting and deconstructing his learning. Tirelessly he experimented new media and technics, hunted any rhetorical movement or set of rules to deepen his practice and finally acquire a complete freedom beyond any consciousness.

Tsuki (Moon) is created by wielding deft and powerful brush strokes, where composed boldness orchestrates vertical and horizontal structural lines that embody a beautiful artistic fusion of Western abstract expressionism and modern Japanese Calligraphy. Yu-ichi breaks with tradition and abandons the use of conventional small-size square paper. Instead, he opts for large sheets of paper with size over a hundred centimeters (40 in.) long in what he calls" the calligraphy of humans" — a liberation from traditional form of calligraphy that emphasizes skills to truthfully express the personal beliefs and emotions of the calligrapher by merging the human body and soul as one in the creation. At the end of the hook stroke in Tsuki (Moon), Yu-ichi lets the hook tapers off by sealing the space altogether: is it Moon or it isn't? This essentially blurs the literal sense of the character 'yue' (moon), where the three geometric patterns conjure a sheer composition from the visual perspective, while the intense burst of ink dots on the upper left suggest the artist's surge of creative passion.



17 KAJIOKA TOSHIYUKI (B. 1978)

Hyohaku / Spiritual Darkness

Signed *Toshiyuki Kajioka* and titled
Indian ink, pencil on Japanese paper
63.9 x 63.9 x 1.4 in. (162.2 x 162.2 x 3.5 cm.)
Painted in 2017
With original certificate issued by the artist

$8,000-12,000

To comprehend Kajioka Toshiyuki's dark palette, one must learn about his creation process. The artist starts with applying a layer of ink onto a stretched wet hemp paper surface, following with fine pencil etching. He repeatS the process of ink layer application and pencil etching details until satisfaction. The result is a plain monochrome picture from afar, but in close distance the surface reveals its identity with countless nodes of waves and dynamic texture. The presentation reflects a personal experience Kajioka had in high school, when he was captivated by the flowing river at a night. The surface of the river appeared to be calm, even solid under the darkness. Yet he failed to capture any constant shape, as every moment the liquid flowed, transformed, mingled, and finally disappeared into darkness. The perpetual changing of form links to the thinking of existence of any substantial.

Kajioka Toshiyuki works with ink and Japanese paper, but he does not emphasize on the medium. The employment is more of a result from spontaneous choice as he received *nihonga* (traditional Japanese painting) training. Such result is a harmonious presentation of unconventional usage of traditional materials, which developed from art by modern pioneers like Shinoda Toko and Inoue Yuichi, who surveyed the limitation and possibility of traditional medium.

梶岡俊幸 (B. 1978) 漂泊 (SPIRITUAL DARKNESS)



18 ENOKI TOSHIYUKI (B. 1961)

Sennyu (Spring), 2017

Signed *Toshi*, titled and dated on reverse
Acrylic, ink and natural pigment on panel
39⅜ x 31⅝ in. (100 x 80.3 cm.)

$6,000-8,000

Educated in several different genres of lacquer painting, traditional Japanese painting and western painting, Toshiyuki Enoki's works are an amalgamation of the new and the aged, reality and myth. The artist strives to antiquate his works, not only in his thematic tribute to well known traditional artists such as Maruyama Okyo, but also in his artistic process. Using particularly worn brushes, Enoki cyclically paints, erases and transfers images in his works to create a unique atmospheric depiction of nature. As can be seen in all three pieces, the details of brushstrokes and overall reflective surface are reminiscent of lacquer works which served as an inspiration to the artist. His selection of warm color palette and scattered gold leaves across his canvas creates an overall magical and tranquil depiction in the three featured paintings.

榎俊幸 (B. 1961) 泉涌図 2017



19 ENOKI TOSHIYUKI (B. 1961)

Tarezaru (Hanging Monkey), 2019;
Nenjiru (Pray Silently), 2020

Sealed *Enoki* or *Toshi*, titled and dated on reverse
Acrylic, ink, natural pigment and gold leaf on panel
16⅛ x 12½ in. (41 x 31.8 cm.); 10¾ x 8⅝ in. (27.3 x 21.9 cm.) (2)

$3,000-4,000

榎俊幸 (B. 1961) 垂猿 2019; 念じる 2020





PROPERTY FROM AN IMPORTANT JAPANESE PRIVATE COLLECTION

20 A CARVED WOOD SCULPTURE OF A STANDING *KANNON BOSATSU* (AVALOKITESHVARA)

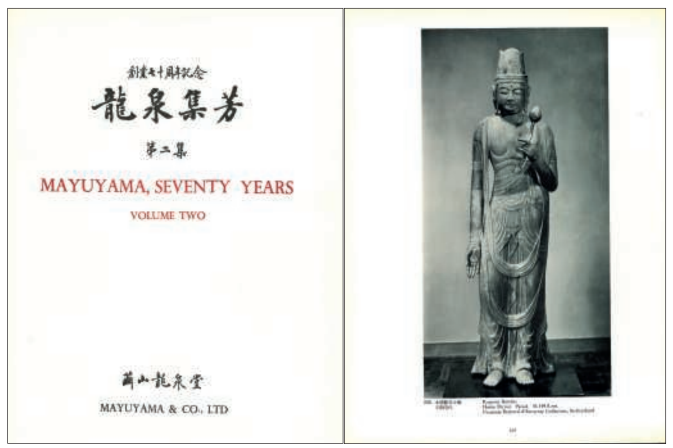
HEIAN PERIOD (11TH CENTURY)

Carved from cypress wood in single-block technique (*ichiboku-zukuri*) as Avalokiteshvara dressed in a skirt with a scarf draped around the shoulders, over the arms and across the front of the legs, the hair gathered up into a high coiffure adorned with a crown, the right arm hanging down and the left arm bent at the elbow
59⅛ in. (150.2 cm.) high

$250,000-350,000

PROVENANCE:
Mayuyama Ryusendo, Tokyo
Countess Bernard d'Escayrac Collection, Switzerland
Mitochu Koeki, Tokyo, 22 December 2000

LITERATURE:
Mayuyama & Co. Ltd., *Mayuyama, Seventy Years* (Tokyo: 1976), vol. 2, p. 164, no. 333



The present sculpture illustrated in Mayuyama, Seventy Years, Vol. II, 1976, no. 333





This sculpture passed through the hands of one of Japan's premier art dealers, Mayuyama & Co. in Kyobashi, Tokyo. Mayuyama Matsutaro (1882-1935) founded the company in Peking in 1905 and then moved its headquarters to Tokyo in 1916. The Kannon sculpture, after having been sold by Mayuyama to a Swiss collector in the postwar era, returned to Japan in the early 1980s and entered an important private collection in Tokyo.

Heian-period sculptures, especially of this size, rarely appear on the art market. It is likely a mid-eleventh-century work made in the style of earlier examples.

Kannon, the bodhisattva of mercy, was popular from a very early period. He often holds a lotus flower or water vessel, now lost, in his raised left hand, which is likely a restoration—the armbands and bracelets on the left and right arms do not match. As in early Heian sculptures, the main part of the head and body was carved from a single block of wood, revealing the beautiful grain of the wood. In early works, the modeling of the body and drapery was accentuated by the rolling-wave drapery folds (*hompa-shiki*), with roundly carved large waves alternating with sharply edged small waves. By the mid-eleventh century, those features are softened and flattened: the *honpa-shiki*folds between the legs in the sculpture shown here are less pronounced. The lingering influence of the tenth century can be found in the fleshy chest and stomach. However, the smaller size of the head and somewhat benign expression, as well as the two-dimensional drapery and the highly attenuated lower torso indicate a date no earlier than the mid-eleventh century. A site with many standing bodhisattvas of similar date is Rakuya-ji Temple in Shiga prefecture.

Dramatic in scale, this elegant and graceful Kannon, with its slight contrapposto stance hinting at movement, and the suggestion of a smile, is quite irresistible.




21 KATO GIZAN (B. 1968)

Jiai (Benevolence)

Signed *Gizan,* dated *Reiwa ninen junigatsu*
(December 2020)
Carved wood sculpture
35⅞ in. (91.1 cm.) high without stand
With original metal stand

$40,000-50,000

Her left hand in *Abhayamudra*, "do not fear"; her right hand in *Varadamudra*, "mercy upon you" – this sculpture *Jiai*(Benevolence) demonstrates compassion and motherhood. In this sculpture Kato Gizan reflects his great sympathy for the current pessimistic world state contending with wars, unstable political status, global warming, and COVID-19 pandemic. Employing Buddhism sculpture making tradition from mid-Heian period (11th century), Gizan aims to demonstrate a contemporary *kannon*, who prays for universal peace and symbolizess the spirit of overcoming hardships with compassion. Praying is an action exsited prior to written characters, and the artist considers, even admist the ongoing separation of modern life with accelerated technological advancements and religion, which is never experienced by any generation before us, people continue to pray. Praying links the present with the past, and this sculpture links humanity with Buddhism, the sacred spirit that dwelled over thousands of years.

加藤巍山 (B.1968) 慈愛 2020









22 A CARVED WOOD SCULPTURE OF A DEER

MEIJI PERIOD (LATE 19TH CENTURY), ATTRIBUTED TO MORIKAWA TOEN (1820-1894)

Carved and painted as a deer, applied with detachable antlers with fine details, eyes inlaid in galss
15¾ in. (40 cm.) long
With wood box inscribed *Neiraku Toen saku shika okimono*

$5,000-7,000

According to legend, the god of Kasuga Shrine in Nara arrived in the eighth century riding on the back of a deer. Deer were subsequently venerated as messengers of the gods or kami at the shrine and still roam freely around the city's temples and shrines. Deer are even the subject of a popular type of devotional painting. There are at least forty extant paintings of a white or chestnut-colored sacred deer, standing on a cloud and carrying a sacred tree mounted on its decorated saddle. The tree supports a large golden disc, or mirror, with images of the five main Kasuga deities in their Buddhist forms. A painting of Sacred Deer of Kasuga Shrine is in the collection of the Metropolitan Museum of Art, (fig. 1).

Born in Nara Prefecture, Toen first apprenticed to the painter, Naito Kien who was well-known for his deer painting and later to Okano Hohaku to learn wood carving. He was appointed as *Kasugausoku Nara ningyoshi* (Sculptor to the Kasuga Shrine) in 1856. Toen was known for his sculptures of deer and produced sculptures of Sacred Deer for the Kasuga Shrine. He participated domestic and international expositions, including the World's Columbian Exposition in Chicago in 1893.



23 JINBO MIYABI (B. 1952)

Banka (Late Summer)

Signed *Miyabi*
12⅝ in. (32.1 cm.) high
With original wood box titled *Banka* (Late Summer), signed *Jinbo Miyabi*, sealed *Miyabi* and dated 2016

$8,000-12,000

In Japan, *hozuki* (red lantern plant) is believed to have sacred energy. Often displayed with ceremonial utensils as *obon*festival offerings, the plant serves to guide the souls of the dead and lead ways for ancestors to return home.

Since the Heian period (794–1185), the butterfly, emblem of spiritual power, has been an important motif in Japanese art. The brocade wrappers for a set of twelfth-century Buddhist sutras dedicated by Retired Emperor Toba (r. 1107–23) to Jingo-ji are applied with butterfly-shaped metal bosses. In China, the words for butterfly, *hu die*, are homophonic with multiple characters with auspicious meanings of blessings, good wealth and longevity.

Born in 1952, Jinbo Miyabi was trained under his father, a wood sculptor specialized in single-block technique (*ichiboku-zukuri*). Widely presented in solo and group exhibitions in Japan, Jinbo is not only acclaimed for his extraordinary wood carving skills, but also accredited as a coloring expert.

神保雅 (B. 1952) 晚夏



24 SUZUKI SHOTA (B. 1987)

Tanpopo wa (Dandelion, circle)

Patinated metal sculpture; copper, brass, titanium and gold
15 in. (38 cm.) high
With original wood box titled, signed *Shota* and sealed *Suzuki Shota*

$8,000-12,000

Mono no aware, or "the empathy to things", is a concept that roots from literatures of Heian period that deeply impacts on the Japanese aesthetics and sense of value. It is a concept of having wistfulness towards every small piece of fragment in life, such as a drop of water or a fallen leaf on the ground, and reminds people of the impermanence of our surroundings. Such idea is extensively referenced in Japanese literature and art, and is well reflected by Suzuki Shota's metal presentation of nature. The artist remodels the delicacy of nature in stiff metal materials and captures the momentarily beauty of living creature.

鈴木祥太 (B. 1987) 蒲公英 環











25 MITSUTA HARUO (B. 1980)

Ruirui (One after another)

Thirty bronze and brass sculptures of articulated hornet's corpse finely constructed of numerous hammered parts jointed togather with movable head, antennae, limbs, wings, body and bee needle
1⅝ in. (4.1 cm.) each approx
overall installation dimensions variable
With original wood box sealed *Haru* (30)

$30,000-40,000

Incorporating an utterly realistic form and image of animal corpses, *jizai* sculptor Mitsuta examines the condition of existence through a group of "dead insects". Whether a vivid representation of the expired bodies or a lifeless figuration of the unfading souls, the uncanny feeling conveyed by this remarkably fine articulated sculpture keeps the viewers pondering the ambiguity of impermanence and eternity.

Ruirui, meaning "one after another", is the first adoption of insect corpses, following several dozens of animal species in "living state" created by the artist. These thirty hornets are composed of two thousand four hundred and ninety copper plates, including nine hundred parts for the limbs.

Born in 1980, Mitsuta Haruo studied metal carving in Tokyo University of the Arts. The multi-awarded artist has been presented in nearly thirty group exhibitions and four solo exhibitions across public and private institutions in Japan.

Trained with highly traditional metalwork techniques, Mitsuta has been a faithful devotee of *jizai*, a special sculptural corpus first appeared in the mid-Edo period and flourished in the Meiji period invented by samurai armorers. Unsatisfied with the extremely refined craftsmanship he has been widely regarded of mastering, the artist revitalized the art genre by a more philosophical approach through juxtaposing the classic figurines in a site-specific, modern-life setting.

満田晴穂 (B. 1980) 累々



26 MITSUTA HARUO (B. 1980)

Jakoageha (Byasa alcinous)

The *shakudo*, bronze and brass articulated sculpture of a swallowtail butterfly finely constructed of numerous hammered parts jointed togather with movable head, limbs, body and wings with inlaid details
4¾ in. (12.1 cm.) wide
With original wood box sealed *Mitsuta Haruo*

$5,000-6,000





27 MITSUTA HARUO (B. 1980)

Tobizu mukade (Scolopendra subspinipes mutilans)

The copper and brass articulated sculpture of a centipede finely constructed of numerous hammered parts jointed togather with movable head, mouth, antennae, limbs, body and tail
5⅛ in. (13 cm.) long
With original wood box sealed *Mitsuda Haruo*

$5,000-6,000

Despites its grotesque appearance, the centipede is often associated with good luck and success in business as its many limbs imply the idea of "countless customers". Also regarded as a messenger of the Shinto gods, it was favored by merchants and often used in *noren* (shop curtain) design, like those depicted in the notable Edo period screens *Rakuchu rakugai zu* (Scenes In and Around the Capital).





28 MITSUTA HARUO (B. 1980)

Koganegumo (Argiope amoena)

The copper, bronze and brass articulated sculpture of a spider finely constructed of numerous hammered parts jointed togather with movable limbs and body
2 in. (5.1 cm.) wide
With original wood box sealed *Haru*

$2,000-3,000

This articulated sculpture of a spider appears to be very unique. In Chinese characters, "spider" is usually written 蜘蛛 , but there is one type of red spider that is written 喜子, which literally means "little joy," hence the spider has joyful connotations. Because the first character of "spider" is a homophone in Chinese of zhi and in Japanese "chi," "to know" 知, when a spider appears it is interpreted as a harbinger of fortuitous events.







29 MITSUTA HARUO (B. 1980)

Kamadouma (Diestrammena apicalis)

The brass articulated sculpture of a camelback cricket finely constructed of numerous hammered parts jointed togather with movable antennae, limbs and body
2 in. (5.1 cm.) long
With original wood box sealed *Mitsuta Haruo*

$2,000-3,000



30 MITSUTA HARUO (B. 1980)

Sawagani (Geothelphusa dehaani)

The copper, bronze and brass articulated sculpture of a river crab finely constructed of numerous hammered parts jointed togather with movable limbs and eyes
2 in. (5.1 cm.) wide
With original wood box sealed *Haru*

$2,000-3,000

Because the crab crawls sideways, never backwards, samurai interpreted the crab as a symbol of bravery. The claws and hard shell of the crab also relate to the iron armor of warriors, who frequently wore fantastic iron helmets in the form of the crab. Since the Edo period (1615–1868), the crab has featured in the *jizai* work of the Myochin school of metalsmiths up to the pioneer of articulated sculpture in the modern period, Takase Kozan (1868–1894).

Though most *jizai* crabs are of the small, freshwater variety (*sawagani*), there are rarer examples of swimming crabs (*watarigani*), such as one in the British Museum. The smallest known articulated crab with 0.8 cm shell is in the Kiyomizu Sannenzaka Museum, Kyoto.

In Mandarin Chinese, crab is pronounced *xie*, a homophone for "harmony". As the shell of the crab means both "armor", *jia*, and "first", the crab also connotes success in the civil examination required for advancement.







31 MITSUTA HARUO (B. 1980)

Okayadokari (Coenobita)

The bronze and silver articulated sculpture of a hermit crab finely constructed of numerous hammered parts jointed togather with movable antennae, limbs and body
3⅛ in. (7.9 cm.) long
With original wood box sealed *Mitsuta Haruo*

$6,000-7,000

Because of the complicated structure of the spiral shell, the hermit crab is very difficult to model. There are some very fine examples of articulated hermit crabs from the Edo period, including a hermit crab in the collection of the British Museum. The spiral conch shell was a popular design for samurai helmets, because its hard shell represents armor or good protection. A fine hammered iron helmet in spiral shell form is in the collection of the Walters Art Museum, Baltimore. The conch shell, *horagai* in Japanese, is an important symbol in Buddhism and is one of the Eight Buddhist Emblems. It is seen as a symbol of the extended sound of the transmission of Buddhist teachings, and is particularly associated with Tibetan Buddhism.









32 AN IRON ARTICULATED SCULPTURE OF AN EAGLE

EDO PERIOD (19TH CENTURY), SIGNED *MYOCHIN KI MUNEAKI KORE SAKU* (MADE BY MYOCHIN MUNEAKI)

The iron eagle perched on rock stand, constructed of numerous hammered plates jointed inside the body, the beak opens, the neck, wings and claws move, the eyes embellished with gilt, the details of feathers finely chiseled, the incised signature on underside of tail feather
31½ in. (80 cm.) wide
13⅜ in. (34 cm.) high without stand; 24⅜ in. (61.9 cm.) high with stand

$40,000-60,000

PROVENANCE:

Acquired from José Antonio Torres, Barcelona circa 1971

Ingenious movable sculptures of animals are the invention of Japanese metalsmiths trained in the manufacture of samurai armor. The Myochin family of armorers is credited with the first sculptures of this type in the eighteenth century. In relative peacetime, the demand for arms and armor, except for display purposes, had slowed. To meet the changes in demand, the Myochin expanded their repertoire into metalwork of a decorative and symbolic nature. Some see these articulated models as the culmination of the armorer's skill and imagination. Known as *jizai okimono*, literally "free display objects", these intricate sculptures are a unique genre of Japanese sculptural art.

The restoration of the Japanese emperor in 1868 and the dismantling of the samurai domains further impacted the tradition of metalwork in place by the fifteenth century. Rapid industrialization and Japan's decision to compete economically on a world scale encouraged new artists and ateliers who had not trained in the Myochin school. There are several Myochin family artists with the name Muneaki. The style of the work and signature suggest this work maybe the work by Myochin Muneaki from late Edo period who was descendant of Myochin Family retained for the Sakai Family of Himeji Province.



Totoya Hokkei (1780–1850). *Hawk Made of Silk; Specialities of Karakiya in Kokucho*. Japan. Edo period, 19th century. The Metropolitan Museum of Art, New York, Bequest of Mrs. H. O. Havemeyer, 1929, JP 2385



33 A SOFT-METAL-INLAID *SHIBUICHI* AND SILVER BOX AND COVER

MEIJI PERIOD (EARLY 20TH CENTURY), SIGNED *S HUKYO KOKU* (TSUKADA SHUKYO; 1848-1918)

The rectangular box set on a detachable *shibuichi* stand resembling bamboo frame, the hinged top panels chiseled and inlaid in gold, *shakudo* and *shibuichi* with pine tree and chrysanthemum
5⅛ x 3⅞ x 2¾ in. (13 x 9.8 x 7 cm.)
With original wood box signed *Maosai Shukyo,* sealed *Shukyo* and *Taisho gannen sentei yuimotsu no sho* (seal of the late Emperor's Legacy, first year of Taisho [1912])

$15,000-25,000

PROVENANCE:
The Emperor Meiji (1852-1912)
The Emperor Taisho (1879-1926)

Tsukada Shukyo had been schooled in painting by Shibata Zeshin (1807-1891) and in metalwork by Kano Natsuo (1828-1898). His art name Shinyusai is composed of the character 'Shin' from Zeshin, and 'yu' from Natsuo as tribute to his great teachers. Shukyo gave a demonstration of his metal carving techniques to the Emperor Meiji and was appointed as an Artist to the Imperial Household (Teishitsu gigeiin) in 1913.



Collection seal of the Emperor Taisho



PROPERTY FROM A PRINCELY COLLECTION

34 A SOFT-METAL-INLAID BOX AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED AND DATED *MORITOSHI JISHIKI* (UNNO MORITOSHI; 1834-1896) *KINOE-SARU INUZUKI*(OCTOBER 1884)

The square silver box with slightly domed lid, the top elaborately inlaid in gold, silver, *shakudo* and *shibuichi* with Fudo Myoo (Acala "The Immovable One") and young priest Yuten, encircled by a boarder inlaid is gold, silver with lotus flowers, the sides elaborately worked in various motifs inlaid in gold, silver, copper, *shakudo*and *shibuichi*, the inner box with brocade design in gold, copper and *shakudo hirazogan,* the underside of the lid designed with a Buddhist vajra and sutra opened, the gold cartouche is inscribed *Shaku Yuten*(The Priest Yuten)
4 x 4 1/16 x 1 3/16 in. (10.2 x 10.3 x 3 cm.)

$40,000-60,000

PROVENANCE:
Grace Tsumugi Fine Art Ltd., London



Tsukioka Yoshitoshi (1839-1892). *Fudo Myoo Threatening a Novice.* Japan. Edo period, 1885.















The protagonist depicted here, Yuten (1637-1718), is the thirty-sixth abbot of Zōjō-ji, the main Jōdo-shū (Pure Land) Buddhist temple in the Kanto region, located at Tokyo.

The cover of this beautiful box illustrates the famous story of the young Yuten's moment of awakening. As an unintelligent disciple, he was expelled from the temple by failing to recite sutras. While praying for Fudō Myōō to offer him wisdom, he dreamed of the wrathful deity stabbing a *kurikara*sword through his throat; upon waking, he was enlightened and empowered. Yuten succeeded to be an outstanding priest prized by the Tokugawa clan.

As a pupil of Unno Yoshimori I (1785-1862), Moritoshi accomplished to be a metal sword fittings expert under the Mito School, modern-day Ibaraki prefecture where he studied metalwork before moving to Edo after the Meiji restoration. Moritoshi's son Unno Yoshimori II (1864-1919) is also a successful metalwork artist who taught at Tokyo School of Fine Art and was appointed *Teishitsu Gigei-In*(Imperial Household Artist) in 1892.

35 A *SHIBUICHI* INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SHINYA KOKU* (SEKIGUCHI SHINYA; 1877-1932)

The ovoid tripod form finely chieseled and inlaid in gold, silver and *shakudo* with plovers over waves, with a removable silver liner, signature on body, silver rims
4⅜ in. (11.1 cm.) high
With original wood box signed *Sekiguchi Shinya saku* and sealed *Shinya*

$12,000-15,000

Sekiguchi Shinya was born in Tokyo as the son of the celebrated metalworker Sekiguchi Ichiya, who himself was under the tutelage of Goto Ichijo (1791-1876). Shinya studied painting with Hashimoto Gaho (1835-1908) and exhibited at the fourth Naikoku Kangyo Hakurankai (National Industrial Exposition) in 1895.





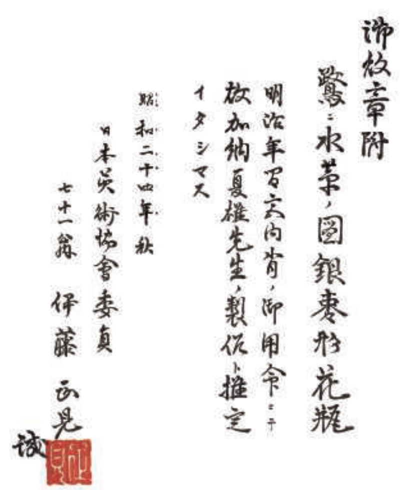
36 A PAIR OF SILVER PRESENTATION VASES

MEIJI PERIOD (LATE 19TH CENTURY), ATTRIBUTED TO KANO NATSUO (1828-1898)

Each vase of tapering ovoid form with high chamfered shoulder and flared neck, finely carved and inlaid in gold and silver with a heron in a lotus pond, applied with gold sixteen-petal chrysanthemum crest of the Imperial Household on the neck
13¾ in. (34.9 cm.) high each approx.
With a wood box authenticated and signed by Ito Masami. (2)

$40,000-60,000

The premier metalworker of his day, Natsuo was also a painter and calligrapher and a student of classical poetry. He began as an adopted apprentice to the swordsmith Kano Chisuke, eventually setting up his own premises in Kyoto in 1846. He moved his business to Tokyo in 1854, where he enjoyed increasing success and acclaim, winning the top prizes for metalwork in National Industrial Expositions. Joining the Tokyo School of Art in 1889 as the first professor of metalwork, Natsuo and his many students were proponents of sculptural metalwork, the wearing of swords having been revoked in 1876. Natsuo was appointed Artist to the Imperial Household (Teishitsu gigeiin) in 1890.



Inscription by Ito Masami on the lid



37 A ROCK CRYSTAL SPHERE ON A SILVER DRAGON

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *GYOKURYUKEN SANMI*

The crystal sphere set on a silver coiled dragon finely cast and chiseled, the eyes, teeth and claws of dragon elaborately embellished with gilt, eyes inlaid in *shakudo*, the incised signature on underside
6⅝ in. (16.8 cm.) high
With certificate 6214457397 dated 10 February 2021 from the Gemological Institute of America stating that the sphere is rock crystal (2)

$50,000-70,000





The dragon is associated with a wealth of legend and symbolism in old Japan, signifying both the holy nature of Shinto and the wisdom of Buddhism. Representations of the dragon are found from the earliest historical period, wall paintings in the stone tomb chambers of the Kofun period (4th-7th centuries) together with tiger, phoenix, and gryphon. In Shinto mythology the deity Ryujin is a dragon who lives under the sea and bears a jewel that controls the tides. In esoteric Buddhism, the dragon and the sword indicate the rope and double-edged sword of Fudo Myo-o.

For a silver ornament of a dragon and crystal ball see Joe Earle, *Splendors of Meiji, Treasures of Imperial Japan, Masterpieces from the Khalili Collection*(St. Petersburg, Fla.: Broughton International, Inc., 1999), pl. 135.



Katsushika Hokusai (1760-1849). *Dragon (ryu), from Picture Book on Heroes of China and Japan (Ehon wakan no homare)*. Japan. Edo period, 1850. . The Metropolitan Museum of Art, New York, 2013.882





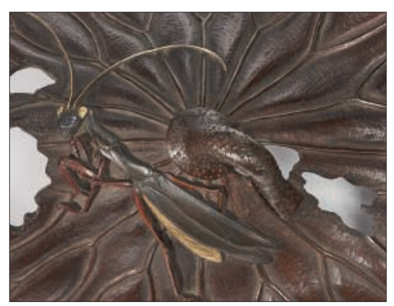


38 A SOFT-METAL-INLAID PAPERWEIGHT

EDO PERIOD (19TH CENTURY), SIGNED *YASUCHIKA KOKU*

A bronze paperweight in the form of rotten lotus leaf cast and chiseled, a praying mantis finely inlaid in gold, *shibuichi* and copper
3⅞ in. (9.8 cm.) high

$4,500-6,000



39 A SOFT-METAL-INLAID IRON VASE

EDO-MEIJI PERIOD (19TH CENTURY), SIGNED *TOSHIYUKI* AND SEALED *YUKI*

The ovoid vase with long tapering neck, finely chiseled and inlaid in gold and silver with a rooster, a mantis and grasses, set on a silver base, signed and sealed on body
10⅜ in. (26.4 cm.) high

$7,000-9,000

PROVENANCE:
Mitsui Family, Kami Nibancho District, Tokyo

40 A SILVER INCENSE BURNER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *SANO NAONOBU ZOKU* AND CURSIVE MONOGRAM

The silver incense burner in the form of a straw rice bale tied with ropes finely cast and chiseled, applied with three mice on top, the center mouse opening to reveal a compartment to burn incense, signature on the base
5⅜ in. (13.7 cm.) high
With original wood box signed *Sano Naonobu zo kore*

$10,000-15,000

In Japanese culture, the rice bale is often associated with the guardian deities, Daikoku known as the primary Wisdom Protector of Tibetan Buddhism, as well as a meditational deity. This deity is considered as protector of farming and commerce and one of the Seven Gods of Good Fortune. Together with the mouse representing prosperity, this subject was regarded very auspicious and popular during the Meiji period.







41 A *SHIBUICHI* INCENSE BURNER

MEIJI PERIOD (19TH-20TH CENTURY)

The incense burner in the form of dragon boat with roof, finely cast and elaborately inlaid in gold, silver and copper with phoenixes, peonies and paulownia leaves, the roof opening to reveal a compartment to burn incense, the sides of hull finely decorated with reeds
18⅛ in. (46 cm.) long

$15,000-25,000

42 A SOFT-METAL-INLAID BRONZE TRAY

EDO-MEIJI PERIOD (19TH CENTURY), SIGNED *DAINIHON ISHIKAWAKEN KANKA ECCHUKOKU NIIGAWAGUN TOYAMA IHOSAI HIRAISHI CHIKAYUKI* (CARVED BY HIRAISHI CHIKAYUKI IN TOYAMA PREFECTURE) AND CURSIVE MONOGRAM

The circular tray set on three feet of overlapping wheels, elaborately inlaid in gold, silver, copper, *shakudo*and *shibuichi* with a scenery of *Ukifune*(A Boat upon the Waters), chapter 51 from the Tale of Genji, the rim with a boarder of hollyhock, the incised signature on a gold tablet mounted on base
13 in. (33 cm.) diameter

$15,000-20,000



Tosa Mitsuyoshi (1539–1613). *A Boat Cast Adrift (Ukifune)*. Japan. Edo period, late16th-early 17th century. The Metropolitan Museum of Art, New York, Fletcher Fund, 1955, 55.94.1, .2







43 A CLOISONNÉ ENAMEL INLAID SILVER AND *SHIBUICHI* BOX AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *KATSUHIDE KOKU* (ITO KATSUHIDE)

The rectangular box set on a bracket feet, the silver top of the lid finely chiseled and inlaid in cloisonné enamel with a pair of swimming ducks in a pond, the underside of the lid finely chiseled with reeds, *jakago*(basketwork cages to prevent erosion) and channel markers, signed on the underside of lid
4¾ x 3¼ in. (12 x 8.3 cm.)

Ito Katsuhide was a metalworker active in Tokyo from Meiji to Showa period, apprenticed to the great metal artist, Unno Shomin (1844-1915) for 5 years from 1890. He participated in many exhibitions, including the 1900 International Exposition held in Paris and the 1910 Japan-British Exhibition held in London.

$4,000-5,000

44 A CLOISONNÉ ENAMEL VASE AND COVER

MEIJI PERIOD (LATE 19TH CENTURY), SIGNED *KYOTO NAMIKAWA* (WORKSHOP OF NAMIKAWA YASUYUKI; 1845-1927)

The tapering ovoid jar decorated in polychrome enamels and gold and silver wires with wisteria branches on a black ground, the lid, shoulder and area around foot designed with flowers on a speckled green ground, signature on a silver tablet mounted on base; gilt rims
4⅛ in. (10.5 cm.) high

$6,000-8,000



45 KISHIZAWA TAKEO (1912-1992)

Chudo nangoku ginkamon tsubo (Bronze vase with inlaid flower motif)

Signed *Takeo*
9¾ in. (24.8 cm.) high
With original wood box signed *Kishizawa Takeo saku*, sealed *Takeo*

$3,000-4,000



46 YAMAMURO HYAKUSEI (1900-1990)

Nenrin (Growth Ring)

Signed *Hyakusei*
11 in. (27.9 cm.) high

$2,000-3,000

LITERATURE:
Modern Art: No. 47, ContemporaryMetalworks (Tokyo: Shibundo, 1978). no. 60.

47 AN EARTHENWARE DISH WITH LANDSCAPE

KENZAN WARE, EDO PERIOD (18TH CENTURY), SIGNED *FUYO KENZAN*(OGATA KENZAN; 1663-1743)

The circular dish set on a ring foot, painted in underglazed iron-oxide and enamels with a winter landscape, the outer rim designed with roundels of stylized birds, all covered with a transparent glaze, signature on base
10⅞ in. (27.6 cm.) diam.

$30,000-40,000

In 1712, Kenzan closed his kiln in the secluded outskirts of Kyoto--his earlier client base may have dried up--and moved to the thriving, downtown commercial area west of Teramachi on Nijo Street, the major business thoroughfare. Here, in the center of the city, he was supported by newly wealthy townsmen. In 1711, his brother, Korin, the painter, moved to a location a few blocks away. The two brothers--both celebrity artists--collaborated on ceramics. In this convenient downtown area, known as Nijo-Chojiyamachi, Kenzan maintained a highly successful ceramics business using rented kiln spaces. Contemporary sources list Kenzan wares among the prominent Kyoto products of the second decade of the eighteenth century.

There is one similar example with a design of mountain landscape and unglazed foot rim, see Arakawa Masaaki, eds., *Art of Kenzan and His Brother Korin,*pl. 47.





48 A SET OF LACQUER WRITING BOX (*SUZURIBAKO*) AND STATIONERY BOX (*RYOSHIBAKO*)

EDO PERIOD (19TH CENTURY)

Each box elaborately lacquered *en suite*in gold, silver, black *takamaki-e, hiramaki-e* and inlaid mother-of-pearl with flying butterflies and spider web on a fine *nashiji* ground, the interiors of the writing box designed with wisteria and bamboo and stationery box with spider web, the writing box fitted with a slate inkstone, one brush, and with a rectangular water dropper with gilt details

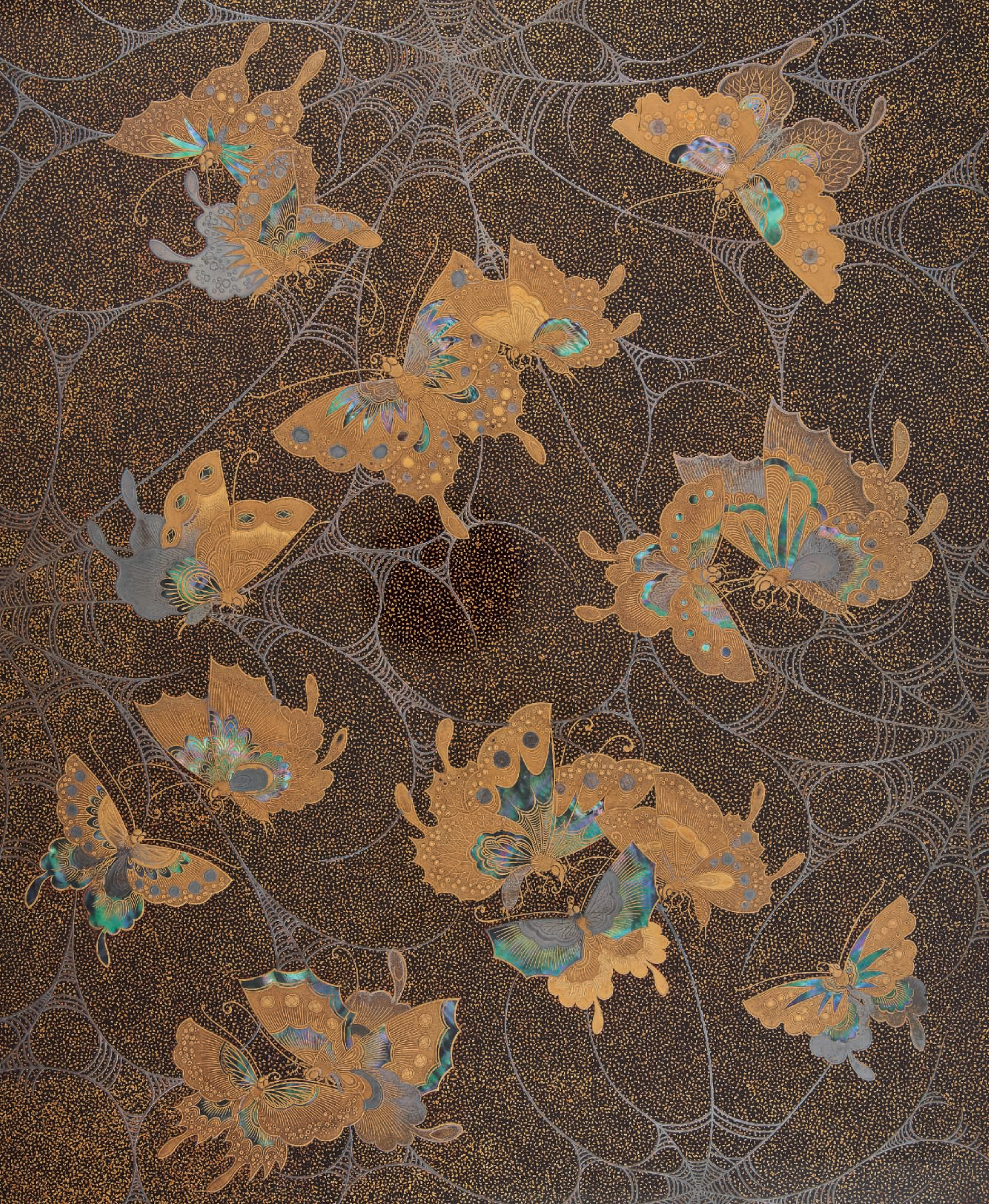
Writing box 9⅝ x 8⅞ x 2 in. (24.5 x 22.5 x 5.1 cm.)

Stationery box 16⅜ x 13¼ x 5¾ in. (41.5 x 33.5 x 164.5 cm.) (2)

$28,000-35,000










PROPERTY FROM A PRINCELY COLLECTION

49 AN IMITATION-STONEWARE LACQUER TEA CADDY (*CHAIRE*)

EDO-MEIJI PERIOD (19TH CENTURY), SIGNED *ZESHIN*(SHIBATA ZESHIN; 1807-1891)

The tall cylindrical body with a shoulder, the dark brown body decorated with variegated yellowish and reddish brown lacquers falling short of the unglazed foot, simulating the body of Seto ware, with a carved wood lid
2⅞ in. (7.3 cm.) high

$15,000-20,000

PROVENANCE:

F.A. Richards collection, purchased at Sotheby's London, 1964.
Wrangham collection, no.342.

The lacquer artist Shibata Zeshin (1807-1891) was one of the elite group of craftsmen, schooled in the fashions of the Edo period who made the great leap from the dictates of the feudal society into the Age of Enlightenment and Westernization in Japan in the Meiji era (1868 -1912).

He was known as the master of *kawarinuri*, the technique of lacquer to imitate the irregular surface of metal or stoneware. Here, he adds a further twist by making the caddy in bamboo body, which is extremely light in contrast to the heavy stoneware caddy one would expect to encounter. He made lacquer works of tea utensils such as vases, vessels and trays in the same technique. For other works by Zeshin in similar style, see *Shibata Zeshin: From Lacquer Arts To painting*(Tokyo: Nezu Museum , 2012), no. 61-63.





PROPERTY FROM A PRINCELY COLLECTION

50 A LACQUER TWO-CASE *INRO*

EDO-MEIJI PERIOD (19TH CENTURY), SIGNED *ZESHIN*(SHIBATA ZESHIN; 1807-1891)

The rectangular form, designed to simulate a chipped and cracked ink cake, each side with a sunken panel, one side with musical instruments and an inscription in archaic Chinese characters, the reverse with a Chinese ceremonial vessel known as a *tan ting*, both sides with a incised crackled ground
3 in. (7.6 cm.) high

$20,000-30,000

PROVENANCE:
Kelsch Collection

Zeshin became a prolific painter of popular subjects and was hugely popular with the Edo townsfolk in Edo period Japan. His light-hearted and vivid depictions of everyday Japan, its custom, and legends were among the earliest art to find favor in the West after the Imperial Restoration. But it is as a lacquer artist that Zeshin is perhaps best known, and for which his art was acclaimed at the great expositions both in Japan and overseas in his last decades. His diverse work encompassed the Shijo and Rinpa schools, and the Chinese-inspired work of Ogawa Haritsu (1663-1747). He introduced the technique of painting on paper with lacquer to give an impression of richness and three-dimensionality.

The lacquer surface of this work has been deliberately made to simulate an old, chipped inkcake. The Chinese inscription is taken from the 6th volume of the *Fang shi mopu* (The Fang Family Compendium of Ink Cakes) from 16th century. For a similar lacquer inro by Haritsu in the colelction of the Metropolitan Museum of Art, go to: https://www.metmuseum.org/art/collection/search/58914





51 ASAI YASUHIRO (B. 1983)

Tenchi (Heaven and Earth)

Signed *Yasuhiro* and cursive monogram
Maki-e(lacquer) goblet with inlaid
raden(mother-of-pearl), set on gold stand with
inlaid opals
4 in. (10.1 cm.) high
Executed in 2020
With original wood box dated, titled, signed
and sealed by the artist

$10,000-14,000

浅井康宏 (B.1983) 天地

Photo © Tadayuki Minamoto



Studied under Morose Kazumi, a holder of Important Intangible Cultural Property of Japan, Asai Yasuhiro is a contemporary lacquer artist who aims to keep the tradition of Japanese lacquer art and reflects a hint of contemporary aesthetic. Asai's art is impacted by the treasures in Shosoin and he values the natural materials. Black lacquer, gold and mother-of-pearl is a combination that he repeatedly employ in his works.

Asai Yasuhiro received the Commissioner Award of the Agency for Cultural Affairs at the 32nd Traditional Japanese Lacquer Exhibition in 2015.



Photo © Tadayuki Minamoto





52 ASAI YASUHIRO (B. 1983)

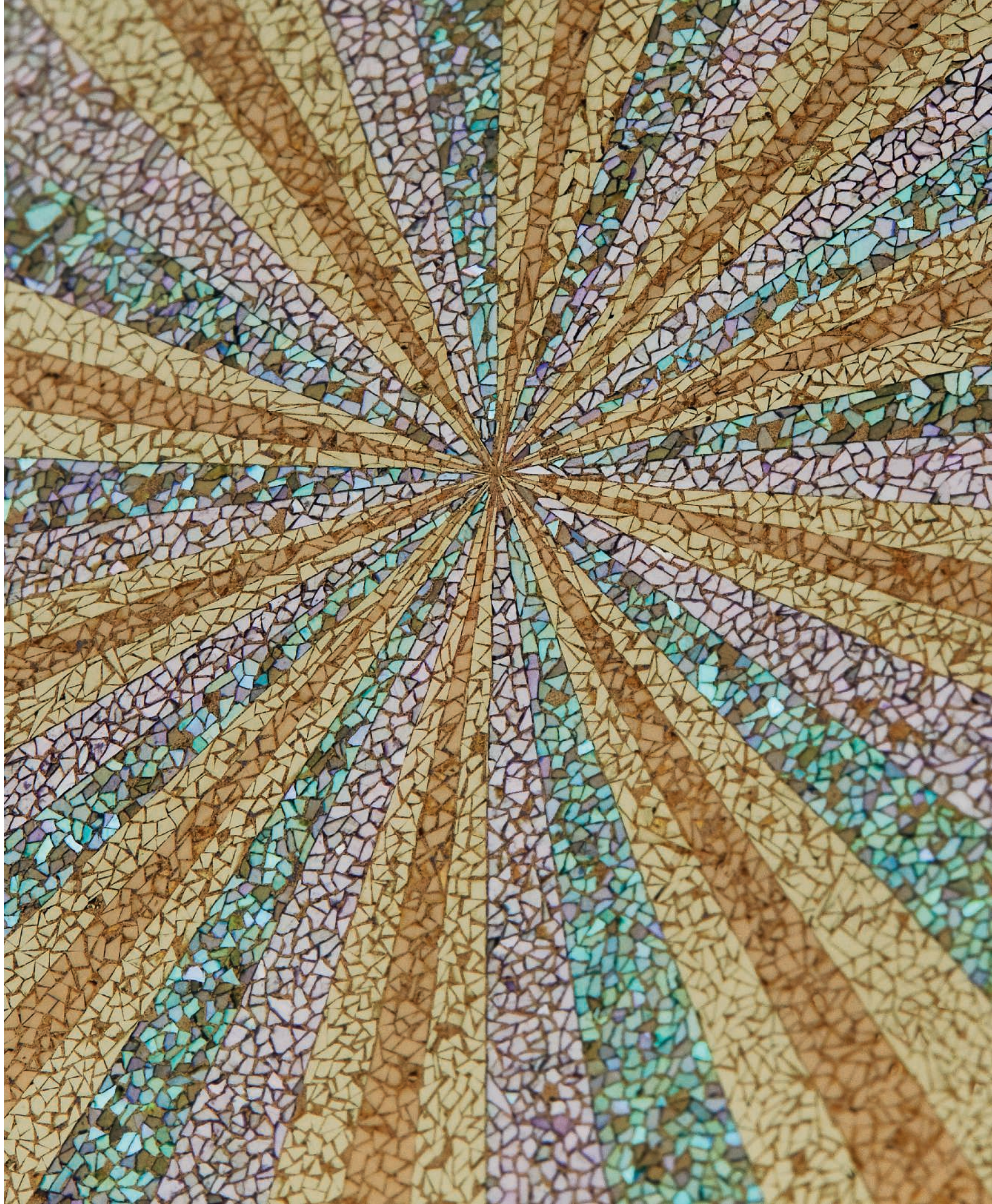
Gozen rokuji (6 AM)

Lacquer tea caddy with *hyomon* (inlaid sheet-metal) and *raden* (mother-of-pearl)
3½ in. (8.9 cm.) wide
Executed in 2019
With original wood box dated, titled, signed and sealed by the artist

$7,000-10,000

浅井康宏 (B.1983) 午前6時

Photo © Tadayuki Minamoto



53 A LACQUER WRITING BOX (*SUZURIBAKO*) AND MATCHING WRITING TABLE (*BUNDAI*)

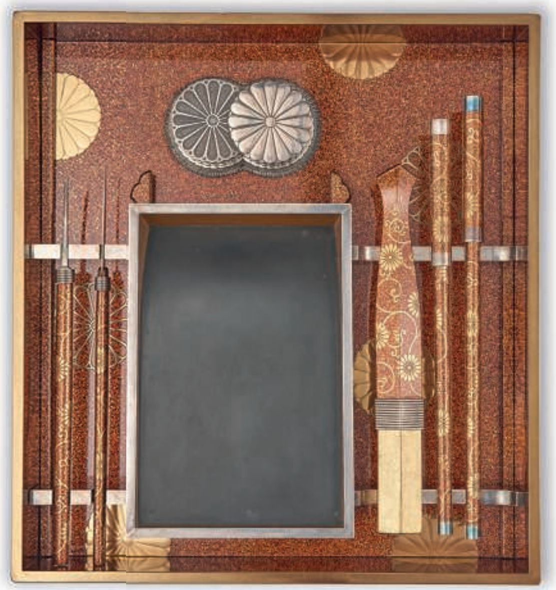
MEIJI-TAISHO PERIOD (EARLY 20TH CENTURY), ATTRIBUTED TO SHIRAYAMA SHOSAI (1853-1923)

The rectangular box, decorated in gold *hiramaki-e* and *takamaki-e*on a fine *nashiji*ground with various sixteen-petal chrysanthemum crests of the Imperial Household, fitted with an inkstone, two brushes, a paper pricker, a knife and a silver water dropper in the shape of overlapping chrysanthemums, the writing table decorated *en suite* with finely chiseled silver mounts
Writing box 11⅜ x 2¾ x 3/4 in. (28.9 x 7 x 1.9 cm.)
Writing table 13⅝ x 3¾ x 23¼ in. (34.6 x 9.5 x 59.1 cm.) (2)

$20,000-30,000

For an identical writing box originally in the Meiji Emperor's collection also attributed to the artist, see *View of the Pinnacle: Japanese Lacquer Writing Boxes*(Hawaii: University of Hawaii Press, 2011), no. 75.









54 A MAGNIFICENT LACQUER WRITING BOX (*SUZURIBAKO*)

EDO PERIOD (LATE 17TH-18TH CENTURY), SIGNED *SHISEN* AND SEALED

The rectangular box lavishly decorated in gold, silver and polychrome lacquer *takamaki-e*, *hiramaki-e*, *kirigane*and *togidashi*on *okihirame* ground, exterior of top depicts *Seiobo* (Queen Mother of the West) by a peach tree and decorated with a poem in inlaid gold foil, interior designed with deers rendering at Kasuga mountain, inlaid silver waterfall with incised details, moon by mountain of inlaid gold, interior of base depicts pine, bamboo and plum, edges with triple-hollyhock crest of Tokugawa clan; fitted with silver saucer and gilt bronze water dropper in the shape of *torikabuto* (Bugaku performance helmet) with inlaid *shakudo*Tokugawa crest, base and interior of lid on fine *nashiji* ground; with silver rims
10⅜ x 9⅝ x 1⅞ in. (26.4 x 24.4 x 4.8 cm.)
With lacquer and wooden boxes



$22,000-28,000

PROVENANCE:
Tokugawa Tokumatsu (1679-1683)
Zuishun'in (1658-1738)
Seiyo (18th century), the 5th chief priest of the Konbuin Temple, Nara Prefecture

This deluxe writing box depicting the Queen Mother of the West (Seiobo) and her attendants on top, is thought to be dated from late 17th- early 18th century. Once owned by the son of fifth Tokugawa shogun, Tokumatsu, this box was likely commissioned by Tokugawa family for a special occasion. According to the inscription on the box, this box was given to the chief priest of the Kobuin temple in Nara by Zuishun'in, the concubine of the fifth Tokugawa shogun as a gift. The Konbuin temple is known for the collection of thirty one *fukusa*(silk wrapping cloth) given by Zuishun'in in 1713.






西王母謳曰
白雲在天
道里悠遠
山川間之
將又無死
尚能後來





55 A LACQUER WRITING BOX (*SUZURIBAKO*)

EDO-MEIJI PERIOD (EARLY 19TH CENTURY)

A rectangular box with faceted corners, elaborately decorated in gold and silver lacquer *takamaki-e*, *kirikane* in gold and silver leaf, inlaid silver and gold foils on *nashiji* ground, with design of autumnal mountain landscape, interior desgined with spring landscape, continuous desgin to the interiors of divider and box, fitted with silver water dropper in the form of overlapping maple and cherry blossom with gilt details, ink stone, two brushes, a paper pricker, knife, ink cake stand; with silver rims
10⅜ x 9½ x 2¼ in. (26.4 x 24.1 x 5.7 cm.)
With lacquered storage box

$18,000-22,000








56 A SET OF LACQUER STATIONERY BOX (*RYOSHIBAKO*) AND WRITING BOX (*SUZURIBAKO*)

EDO-MEIJI PERIOD (18TH-19TH CENTURY)

Both boxes finely decorated in gold and polychrome lacquer *takamaki-e*, *hiramaki-e*, *togidashi*, *kirigane*and inlaid gold and silver foil on *hirame* ground, exterior of stationery box designed with two lions and peonies, exterior of writing box designed with a lion by waterfall, interiors of both lids designed with eagle on stand, interiors of both boxes on fine *nashiji*ground; the writing box fitted with silver lion-shaped water dropper, an inkstone and two brushes

Stationery box 17¼ x 13⅝ x 6⅝ in. (43.8 x 34.6 x 16.8 cm.)

Writing box 10½ x 8¾ x 2⅜ in. (26.7 x 22.2 x 6 cm.) (2)

$20,000-30,000

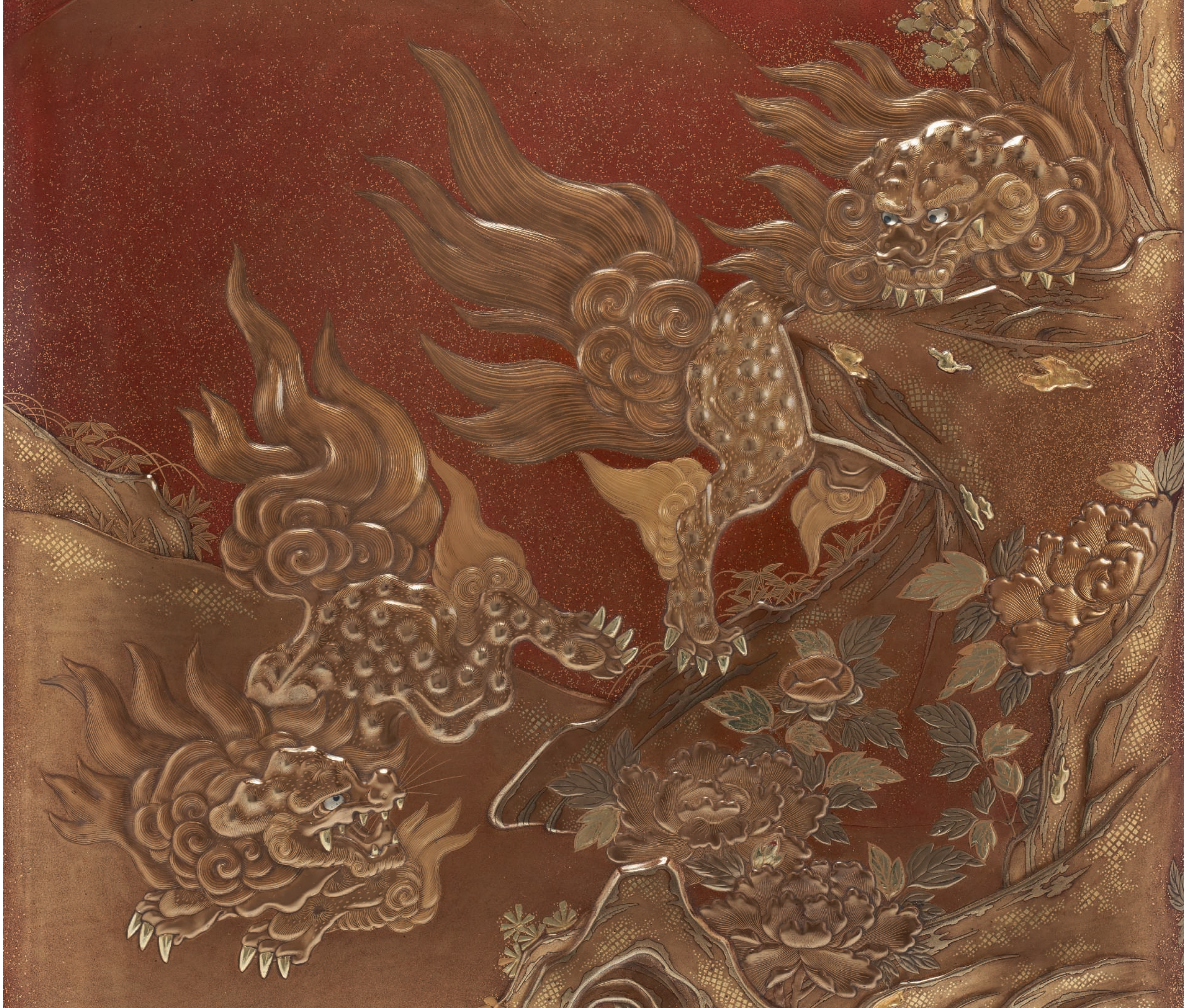




The subject of this work is derived from the famous Noh play Shakkyo (Stone Bridge), story of monk Jakusho visiting the Buddhist sites in India and China. The play highlights the performance of two lions, messengers of the bodhisattva Monju (Monjusri), playing among peonies and celebrating Jakusho's arrival to the bodhisattva's Pure Land through a narrow stone bridge.



Kubo Shunman (1757–1820), *Two Dancers Performing a "Shakkyōmono" Kabuki Dance*. Japan. Edo period, 19th century. Metropolitan Museum of Art, New York, H. O. Havemeyer Collection, 1929, JP2291










57 A LACQUER BOX AND COVER

MEIJI PERIOD (LATE 19TH PERIOD)

A rectangular box with round corners, decorated in gold and reddish brown lacquer *takamaki-e, hiramaki-e, kirikane*and inlaid gold, resembling the motif of open-top *shifuku*(carrying pouch) with scrolling peony pattern, interior on *nashiji* ground, continuous design to the base
5⅛ x 6¼ x 2⅜ in. (13 x 15.9 x 6 cm.)

$3,000-4,000



Ryuryukyo Shinsai (active ca. 1799–1823), Cloth bag with cords and plum blossoms. Japan. Edo period, 19th century. Metropolitan Museum of Art, New York, H. O. Havemeyer Collection,1929, JP 2252



58 A LACQUER BOX AND COVER

TAISHO PERIOD (EARLY 20TH CENTURY), SIGEND *ISHIHARA HOSHIN KINSEI*

A rectangular box with round corners and slightly domed lid, decorated in gold and black lacquer *takamaki-e* and *togidashi* in bush clover motif, with sixteen-petal chrysanthemum crest in gold lacquer, interior and base with fine *nashiji* ground, signed on base; with silver rims
7⅞ x 6½ x 3⅛ in. (20 x 16.5 x 7.9 cm.)

$2,500-3,500



59 A BLACK LACQUER BOX (*TEBAKO*)

EDO-MEIJI PERIOD (19TH CENTURY)

The rectangualr box decorated with high-relief lacquer *appliqués*simulating iron and soft-metal sword fittings on a black ground; with silver rims
9¼ x 4½ x 7⅞ in. (23.5 x 11.4 x 20 cm.)

$4,000-6,000

For a similiar work by Ogawa Haritsu (1663–1747), see *Gorgeous Maki-e Lacuqerware from the Edo Period* (Tokyo: Tokyo National Museum, 2002), no. 42.

60 A TWO-TIERED LACQUER TABLE

EARLY 20TH CENTURY, NISHIMURA HIKOBEI

Decorated in gold *hiramaki-e, takamaki-e, togidashi* and *kirikane* on black ground, the top desgiend with bamboo and chrysanthemum by stream, the lower surface depicts chrysanthemum and bamboo fence
14⅛ x 23 x 10 in. (35.9 x 58.4 x 25.4 cm.)
With original wood box, the inner box sigend *Heian Zohiko saku* (made by Heian Zohiko), sealed *Zohiko*

$12,000-15,000

The Zohiko lineage dates from the time of the Kyoto lacquer craftsman Nishimura Munetada (1720-1773), who acquired the nickname "elephant boy" (Zohiko) for his lacquer image of the deity Fugen (Samantabhadra) on an elephant mount. This stand is possibly from the workshop in the periods of the seventh-generation Nishimura Hikobei. His nephew, the eighth generation, received the gold medal for his work at the Panama Pacific International Exposition of 1915.







61 ONISHI TADAO (1918-2007)

Kyoen (Beauty Competition)

Signed *Tada*
Six-panel screen; polychrome lacquers and gold leaf
59⅞ x 144⅗ in. (152.1 x 359.7 cm.)

$20,000-30,000

EXHIBITED:
The Twelveth Nitten, Tokyo, Japan, 1956.

LITERATURE:
Bijyutsu Kogei Kai, *The Twelveth Nitten*, exh. cat. no. 76, Tokyo, 1956.

One of the leading lacquer artists of twentieth-century Japan, Onishi Tadao (1918-2007) was born in Kagawa Prefecture and prenticed to the acclaimed lacquer artist, Tsuishu Yozei XX (1880-1952). The multi-awarded artist has been presented in nearly twenty group and solo exhibitions across public and private institutions in Japan and also in United States and Mexico. Onishi's works are in renowned public collections including the National Museum of Modern Art, Imperial Household and Zentsuji City Art Museum.

62 SERIZAWA KEISUKE (1895-1984)

Iroha uta (Hiragana Syllabary Poem)

Signed *Keisuke*and *kaihan*, and titled *kata-e zome iroha marumon* on reverse
Six stencil-dyed (*katazome*) silk cloths
mounted as a six-panel screen
60⅞ x 14¾ in. (154.6 x 37.5 cm.) each
With wood box

$40,000-60,000

The famed textile artist of Mingei (Japanese Folk Crafts) movement, Serizawa Keisuke was designated as a Living National Treasure in 1956.

He was recognized as a masterful textile designer using a stencil-dyeing techniques also known as *bingata* which originated in Okiniwa Prefecture. Characterized by bright yet warm colors of vegetable dyes and bold designs, his powerful work is widely appreciated for being ground breaking as an art form using traditional textile techniques.

The poem of Iroha with Japanese kana characters was a favored design and he often used vibrantly colored Iroha uta characters on his works.



SELECTION OF ECCENTRIC MINIATURE SCULPTURES

(LOTS 63-68)





63 A CARVED WOOD SCULPTURE OF A STRAW HORSE

20TH CENTURY, SIGNED *MASATOSHI TO*(NAKAMURA MASATOSHI; 1915-2001)

Carved as a *netsuke*of a male straw horse with five legs holding a double-gourd
2 in. (5.1 cm.) long

$3,000-5,000

The straw horse, called *shoryuma*(Horse spirit) is auspicious, symbolizing successful harvests and prosperity. Often seen at the front doors of house welcoming the spirit of ancestors during *obon*festival, people arrange to display straw horses as a vehicle for ancestors.

The double-gourd is associated with the Chinese story of *Chokaro Sennin*(Zhang Guolao), one of the Eight Daoist Immortals, who carried his magical horse. The proverb, *hyotan kara koma*(Horse emerging from a double-gourd) is a metaphor to describe 'unexpected things always happen'.



64 A CARVED WOOD SCULPTURE OF GOAT

EDO PERIOD (19TH CENTURY), SIGNED *MASANAO*

Dynamically carved as a sculpture of a recumbent goat with curled horns, the incised signature on underside
2⅜ in. (6 cm.) long

$6,000-8,000







65 A CARVED WOOD SCULPTURE OF A BULL

EDO PERIOD (19TH CENTURY), SIGNED *MINKO* AND CURSIVE MONOGRAM

Finely carved as a *netsuke* of a recumbent bull with inlaid gold eyes, signature on underside
1⅝ in. (4.1 cm.) long

$5,000-7,000

PROVENANCE:
Melvin and Betty Jahss Collection

LITERATURE:
Melvin and Betty Jahss, *Inro and other miniature forms of Japanese Lacquer Art*(London: Kegan Paul, Trench, Trubner & Co., 1971), no. 174.



66 A CARVED WOOD SCULPTURE OF A SEATED DARUMA

MEIJI PERIOD (LATE 19TH-EARLY 20TH CENTURY), SIGNED *TOKOKU,* SEALED *BAIRYU*

Carved as a *netsuke* of a seated Daruma with inlaid gold earrings and jade *himotoshi*(cord hole), reverse side of the figure incised with a poem, the signature and seal mark on a gold tablet inlaid on reverse side
1¼ in. (3.2 cm.) high

$4,000-6,000

The semi-historical monk, Bodhidharma, known in Japan as Daruma, was said to have traveled to China from India sometime in the AD 5th or 6th century. He was the first patriarch of Chan (Zen) Buddhism in China, and while there is some evidence for his historical existence, much of what is known of his life is based on later sources. The inscription on reverse side of this sculpture is a variation on a couplet attributed to Daruma. The couplet has been translated by Stephen Addiss, *The Art of Zen: Paintings and Calligraphy by Japanese Monks, 1600–1925*(1989), p. 192.

Ikka goyo wo hiraku A single flower opens to five petals

kekka jinen ni naru And bears fruit according to its own nature



67 A CARVED WOOD SCULPTURE OF TOADS

EDO PERIOD (19TH CENTURY), SIGNED *MASANAO*

Finely carved as two small toads on top of a large toad, the surface finished to resemble the toad's rugged skin, signature on underside
4 in. (10.2 cm.) long

$6,000-8,000





68 A CARVED WOOD SCULPTURE OF A *BAKU*

20TH CENTURY, GUY SHAW (1951-2003)

Carved as a mythical beast, baku devouring *bakemono*(monsters) in bad dreams and a profile of a sleeping boy on reverse side, the eyes of monsters inlaid with various ambers, signed monogram of Guy Shaw on reverse
2⅛c in. (5.4 cm.) high

$2,000-3,000

Guy Shaw passed away aged only 52 in October 2003. He was one of the most famous contemporary netsuke carvers in the West. Shaw is known for the use of unique materials and fascination of the natural environment. Baku is a mythical creature often depicted with tusks and trunk of an elephant, eyes of a rhinoceros, tail of an ox tails and paws of a tiger. It is believed that Baku has a mysterious power and devours nightmares and bad dreams.



69 KATSUSHIKA HOKUSAI (1760-1849)

Drawings of flowers, birds and figures

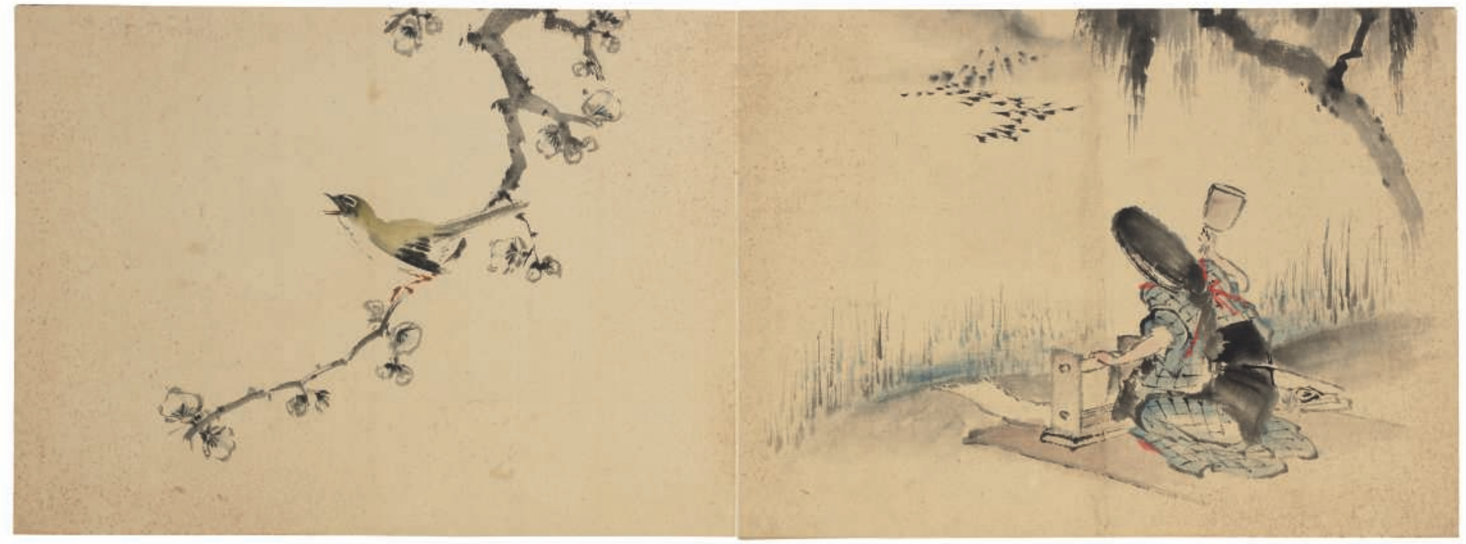
Signed *hachijyu-nana sai manji hitsu*(painted by Manji at age 87), sealed *Hokusai*and *Tengu*
Twenty-four colored drawings mounted as an album; ink and color on paper
10¼ x 13¾ in. (26 x 34.9 cm.) each approx.   (24)

$20,000-30,000








八十七叟

IMPORTANT ALBUMS OF PAINTINGS BY TEN MASTERS OF MEIJI PERIOD

(LOTS 70–79)



70 TOYOHARA KUNICHIKA (1835-1900)

Artisans, Beauties and Annual Events

Each signed *Kunichika*, sealed *Toyohara*
Thirty paintings mounted as an accordion album; ink, color, gold and gold flecks on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$30,000-40,000






鶴かめ屋






國周



71 UTAGAWA HIROSHIGE II (1826-1869)

Famous Views of Tokaido Road

Each signed *Hiroshige*, sealed *Ichiryusai*
Thirty paintings mounted as an accordion album; ink, color and gold on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$30,000-40,000














竹屋

72 UTAGAWA YOSHIIKU (1833–1904)

Artisans and Events of the Twelve Months

Each signed *Yoshiiku*, sealed *Kesai ga in* or *Yoshiiku no in*
Thirty paintings mounted as an accordion album; ink, color, gold and silver on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$20,000-30,000

Utagawa Yoshiiku, also known as Ochiai Yoshiiku, was a disciple of Utagawa Kuniyoshi I. He was known for his designs for newspapers and genre scenes.






芳幾
田


芳幾






芳幾

73 MATSUMOTO FUKO (1840-1923)

Scenes From Various Tales

Signed *Fuko Yoshitada kinsha*, with a seal
Thirty paintings mounted as an accordion album; ink, color, gold, gold leaf and gold flecks on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$7,000-9,000











74 KANO TADANOBU (1823-1880)

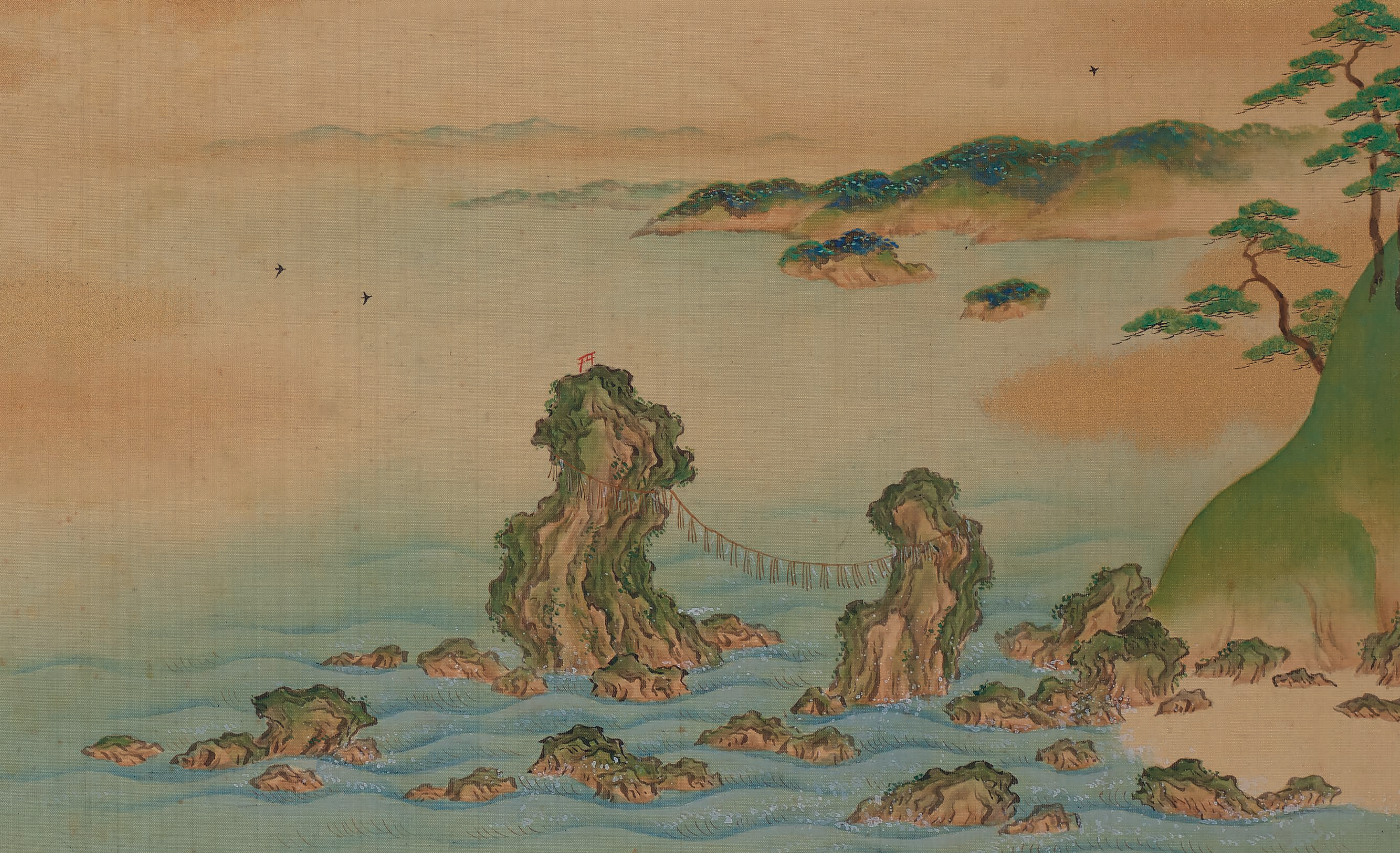
Scenes from the Tale of Genji and Views of Famous Places

Each signed *Tadanobu*, and sealed
Thirty paintings mounted as an accordion album; ink, color, gold and gold flecks on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$4,000-6,000







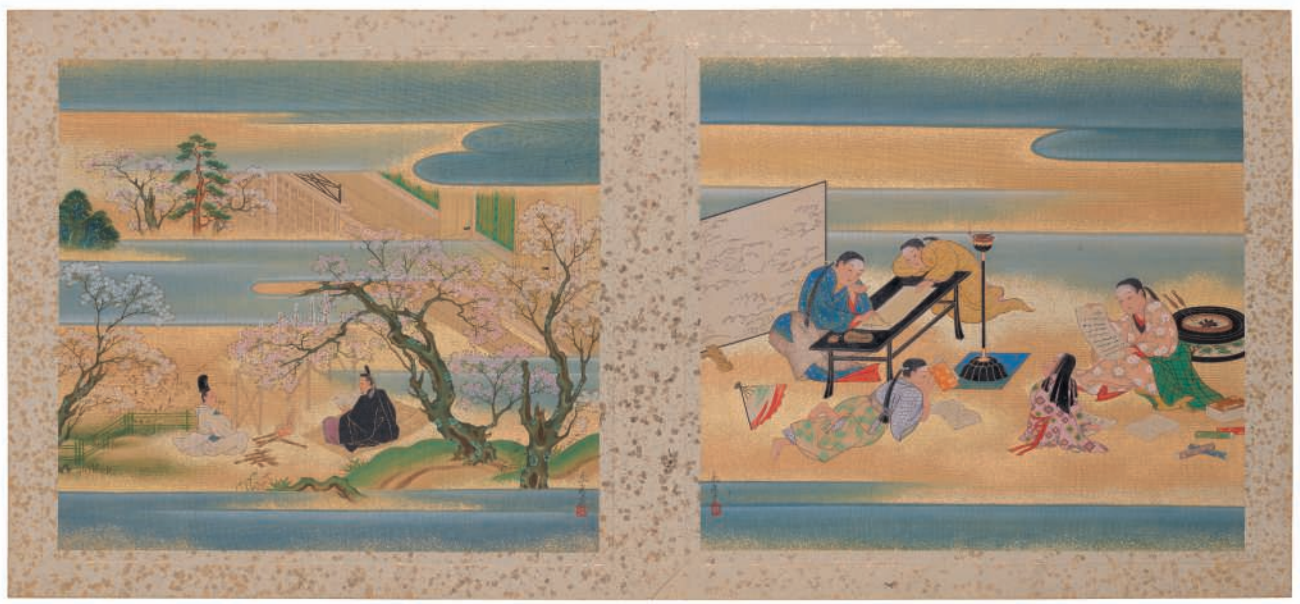

雅信

75 KANO EITOKU (1815-1891)

Scenes from the Tale of Genji

Each signed *Eitoku hitsu* or *Eitoku ga*, sealed *Ryu*
Thirty paintings mounted as an accordion album; ink, color, gold and gold flecks on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$4,000-6,000





76 OBA GAKUSEN (1820-1899)

Birds and Flowers

Each signed *Gakusen*, sealed *Jakucho*
Thirty paintings mounted as an accordion album; ink and color on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$4,000-6,000





77 TAKI KATEI (1830-1901)

Birds, Flowers and Fruits

Signed *Watei Taki Ken,* each sealed *Watei*
Thirty paintings mounted as an accordion album; ink and color on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$3,000-4,000





78 ATOMI KAKEI (1840-1926)

Landscapes, Birds and Flowers

Each signed *Kakei sha* or *Kakei*, sealed *Kakei*
Thirty paintings mounted as an accordion album; ink and color on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$3,000-4,000





79 HATTORI SESSAI (1807-?)

Birds and Flowers

Signed *Sessai rokujyunana-o* (at age 67), each sealed *Sessai no in* or other seals
Thirty paintings mounted as an accordion album; ink, color and gold flecks on silk
11⅞ x 13⅛ in. (30.2 x 33.3 cm.) each (30)

$4,000-6,000





PROPERTY FROM THE COLLECTION OF THE JAPAN UKIYO-E MUSEUM, MATSUMOTO

80 KATSUSHIKA HOKUSAI (1760-1849)

Mitate Asazuma bune
(Parody of Asazuma Boat), 1804-05

Signed *Gakyojin Hokusai ga*, sealed *Kimo dasoku*; inscription signed by Ota Nanpo (Shokusanjin)
Hanging scroll; ink and color on paper
13¾ x 22¼ in. (34.9 x 56.5 cm.)

$400,000-500,000

PROVENANCE:
Okada Shin'ichiro (1883-1932), Tokyo, architect
Sasagawa Rinpu (1870-1949), Tokyo, haiku poet

EXHIBITED:
"Three Hundred Years of Ukiyo-e / Exhibition of Masterpieces from The Sakai Collection," Tobu Department Store Gallery, Tokyo, 18-27 October 1968
"Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e meihin ten (Masterpieces in the collection of the Japan Ukiyo-e Museum)," Ota Memorial Museum of Art, 1985
"Dai Hokusai ten: Edo ga unda sekai no eshi (Great Hokusai exhibition: International artist born in Edo)," exhibited at the following venues:
Tobu Museum of Art, Tokyo, 2 January-14 February 1993
Otsu City Museum of History, Otsu, 2 March-11 April 1993
Yamaguchi Prefectural Museum of Art, Yamaguchi City, 20 April-23 May 1993
"Hokusai / Nihon Ukiyo-e Hakubutsukan shozo (Hokusai / The loan exhibition from the Japan Ukiyo-e Museum)," exhibited at the following venues:
Daimaru Museum, Tokyo, 29 December 1993-11 January 1994
Daimaru Museum, Osaka, 10 Feburary-15 February 1994
Daimaru Bunka Hall, Shimonoseki, 10 March-15 March 1994
Daimaru Museum, Kyoto, 24 March-5 April 1994
"Hokusai ten (Hokusai exhibition)," Tokyo National Museum, 25 October-4 December 2005
"Shin Hokusai ten (Hokusai updated)," Mori Arts Center Gallery, Tokyo, 17 January-24 March 2019

LITERATURE:
Three Hundred Years of Ukiyo-e / Exhibition of Masterpieces from The Sakai Collection(Tokyo: Nihon Keizai Shinbun, Inc., 1968). no. 58.
Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e meihin ten (Masterpieces in the collection of the Japan Ukiyo-e Museum) (Tokyo: Yomiuri Shinbun, Inc., 1985), cat. no. 52.
Japan Ukiyo-e Museum, ed., *Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e senshu* (Selected Ukiyo-e paintings in the Japan Ukiyo-e Museum Collection) (Tokyo: Gakken Co., Ltd, 1985). no. 170.
Japan Ukiyoe Academy, ed., *Hokusai* (Tokyo: Yomiuri Shinbun, Inc., 1993). cat. no. S5.
Nagata Seiji, ed., *Dai Hokusai ten: Edo ga unda sekai no eshi* (Great Hokusai Exhibition: International artist born in Edo) (Tokyo: Asahi Shinbun, 1993). no. 26.
Gian Carlo Calza, ed., *Hokusai*(Milan: Electa, 1999), no. III.45.
Hokusai ten (Hokusai exhibition) (Tokyo: Nihon Keizai Shinbun, Inc, 2005). cat. no. 163.
John T. Carpenter, ed., *Hokusai and His Age* (Amsterdam: Hotei Publishing, 2005). no. 14.
Nagata Seiji, ed., *Shin Hokusai ten / Hokusai updated* (Tokyo: Nikkei Inc., NHK, NHK Promotions Inc, 2019). cat. no. 132.



In *Parody of Asazuma Boat*, Hokusai is working in the impromptu ink and light colors mode that he sometimes painted at small literary gatherings in restaurants. As is typical for such works, privately commissioned by Edo literati steeped in the lore of the Floating World, the subject is more complex than appears at first glance. A Yoshiwara courtesan is seated on three quilts, the multiple layers of bedding that mark her high status within the brothel. Her pillow, wrapped in paper, is set on the traditional lacquered wood stand. Beside her, a branch of spring willow emerges from a bamboo flower container on a post, suggesting an interior setting.

The inscription, by the poet-calligrapher Ota Nanpo (1749-1823), here styling himself Shokusanjin, is a humorous song written in the voice of the prostitute. John T. Carpenter translated it as follows in his *Hokusai and his Age* (Amsterdam: Hotei, 2005):

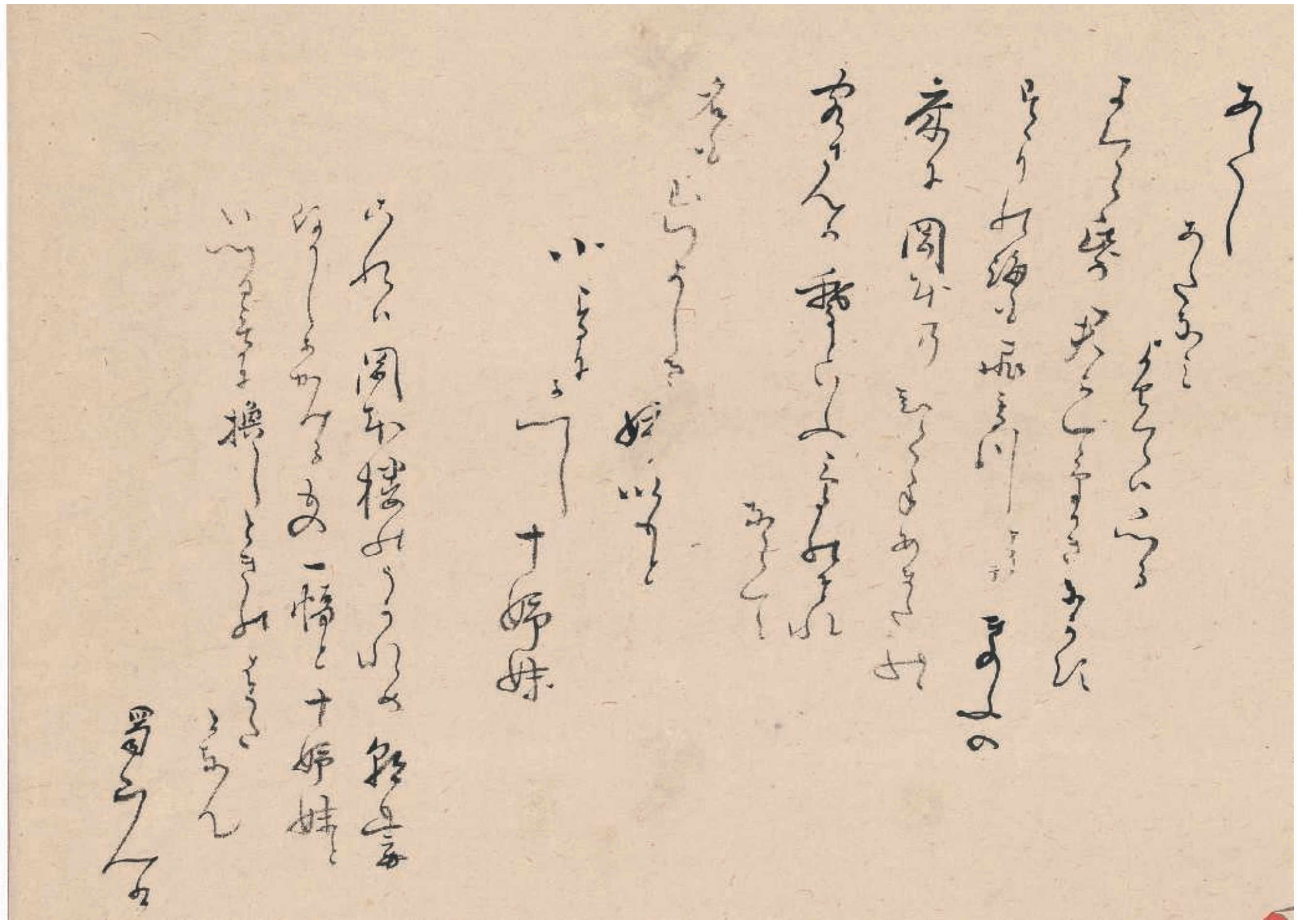
> As one of the men who comes and goes,
> on quickly cresting waves of fickleness,
> you scribbled a poem on my paper pillowcase,
> dipping the brush into the pool of the inkstone
> that flows from the [ever-changing] Asuka River. (instrumental interlude)
> While yesterday at the bed chambers
> of the Okamoto House, there was a popular client,
> And though it was not the goose
> [of ancient Chinese legend that someone traded for calligraphy by Wang
> Xizhi],
> we, the older and younger sister courtesans, exchanged with him
> the scroll for a little bird appropriately called *jushimatsu*[ten sisters].

> This ditty was composed when the courtesan Asazuma received a pet bird called a *jushimatsu*in exchange for a scroll of calligraphy that had been brushed for her.

Nanpo recorded this incident—the courtesan who gave back his calligraphy in exchange for a small bird—in his diary in 1803. Soon after that, presumably around 1804, Nanpo repeated the inscription on this painting of Asazuma by Hokusai. Hokusai began using the combination of signature and seal seen here in 1803.

As for the image of the young courtesan seated on quilts beside a branch of willow, it would have been understood by Hokusai's audience as a parody of the boat prostitute Asazuma, a theme popularized by the artist-rebel Hanabusa Itcho (1652-1724) in the early eighteenth century and then widely circulated in a woodblock-printed version of 1770. Itcho showed a boat prostitute of the port of Asazuma on Lake Biwa, seated in profile and facing left, with a willow tree prominent on the shore behind her; his image was thought to be a subversive reference to the shogun's concubine and may have been the cause of his exile—a delicious whiff of scandal.





The Japan Ukiyo-e Museum is a privately owned art museum in Matsumoto, Nagano Prefecture. It holds over 100,000 Japanese woodblock prints, regarded as the world's largest collection of this form of art. The museum was established in 1982 by Sakai Tokichi, a member of the Sakai merchant family, who have practiced business in Matsumoto for generations. The first family members to collect ukiyo-e were Sakai Yoshitaka (1810–1869), a paper wholesaler and art patron, and his son and grandson. Over the years, the collection has grown to include contemporary prints by Japanese artists. It is of interest that, in the postwar era, in 1953 and again in 1966, the Japanese government sent two exhibitions of National Treasures to various museums in the United States; one of those exhibitions included ukiyo-e paintings. In 1966, Sakai Tokichi (1915-1993) followed suit, sending a selection of his prints on a world tour to the Louvre, the Japanese Art Museum in Haifa, Israel, and to twelve venues in the United States, such as the New York Public Library. Photos show him at the opening reception at the New York Public Library with its director, Edward G. Freehafer (1909-1985) (far left), and Douglas Overton (1916-1978), Managing Director of Japan Society (fig. 1), New York (far right); Sakai also appears in Chicago at the home of the collector Avery Brundage (1887-1975) (fig. 2).



Fig.1 Photo of the opening reception at the New York Public Library, 1 May 1962



Fig.2 Photo of Sakai at the home of the Avery Brundage in Chicago, 18 July 1964

PROPERTY FROM THE COLLECTION OF THE JAPAN UKIYO-E MUSEUM, MATSUMOTO

81 UTAGAWA KUNISADA (1786-1865)

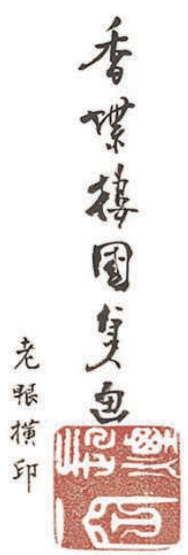
Three Beauties

Signed *Kochoro Kunisada ga* and *rogan yokoin*, sealed *Choen ikku*
Hanging scroll; ink, color and gold on silk
43¾ x 19¼ in. (111 x 48.9 cm.)

$20,000-30,000

EXHIBITED:
"Three Hundred Years of Ukiyo-e / Exhibition of Masterpieces from The Sakai Collection," Tobu Department Store Gallery, Tokyo, 18-27 October 1968

LITERATURE:
Three Hundred Years of Ukiyo-e / Exhibition of Masterpieces from The Sakai Collection (Tokyo: Nihon Keizai Shinbun, Inc., 1968). no. 51.
Japan Ukiyo-e Museum, ed., *Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e senshu* (Selected Ukiyo-e paintings in the Japan Ukiyo-e Museum Collection) (Tokyo: Gakken Co., Ltd, 1985). no. 260.





PROPERTY FROM THE COLLECTION OF THE JAPAN UKIYO-E MUSEUM, MATSUMOTO

82 TEISAI HOKUBA (1771-1844)

Two Beauties under Blossoming Cherry Tree

Signed *Teisai*, sealed *Hokuba ga in*
Hanging scroll; ink, color and gold on silk
43⅜ x 17⅝ in. (110.2 x 44.8 cm.)

$20,000-30,000

EXHIBITED:
"Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e meihin ten (Masterpieces in the Collection of the Nihon Ukiyo-e Museum)," Ota Memorial Museum of Art, 1985

LITERATURE:
Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e meihin ten (Masterpieces in the Collection of the Nihon Ukiyo-e Museum) (Tokyo: Yomiuri Shunbun, Inc, 1985), cat. no. 56.
Japan Ukiyo-e Museum, ed., Nihon Ukiyo-e Hakubutsukan / Nikuhitsu Ukiyo-e senshu (Selected Ukiyo-e paintings in the Japan Ukiyo-e Museum Collection) (Tokyo: Gakken Co., Ltd, 1985). no. 180.







PROPERTY FROM AN IMPORTANT PRIVATE INSTITUTION

(LOTS 83-108)

83 UTAGAWA HIROSHIGE (1797-1858)

Kakuchu shinonome (Dawn in the Yoshiwara)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places of Edo), signed *Hiroshige ga*, date sealed Snake 4 (1857, 4th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 9⅞ in. (36.8 x 25.1 cm.)

$1,000-1,500



84 UTAGAWA HIROSHIGE (1797-1858)

Konodai Tonegawa fukei (View of Konodai and the Tone River)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*,date sealed Dragon 5 (1856, 5th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 10 in. (36.8 x 25.4 cm.)

$1,500-2,000





85 UTAGAWA HIROSHIGE (1797-1858)

Oji Inari no yashiro (Oji Inari Shrine)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, date sealed Snake 9 (1857, 9th month), published by Uoya Eikichi
Vertical *oban*: 14⅜ x 9⅝ in. (36.5 x 24.4 cm.)

$1,500-2,000



86 UTAGAWA HIROSHIGE (1797-1858)

Saruwaka-machi yoru no kei (Night view of Saruwaka-machi)

Woodblock print, from the series *Meisho Edo hyakkei* (One Hundred Famous Views of Edo), signed *Hiroshige ga*, date sealed Dragon 9 (1856, 9th month), published by Uoya Eikichi
Vertical *oban*: 14⅝ x 9⅞ in. (37.1x 25.1 cm.)

$1,500-2,000

87 UTAGAWA HIROSHIGE (1797-1858)

Fukagawa kiba (Timber yard, Fukagawa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, date sealed Dragon 8 (1856, 8th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 9⅝ in. (36.8 x 24.4 cm.)

$3,000-4,000



88 UTAGAWA HIROSHIGE (1797-1858)

Azumabashi Kinryuzan enbo (Distant view of Kinryuzan from Azuma Bridge)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places of Edo), signed *Hiroshige ga,* date sealed Sanke 8 (1857, 8th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 9¼ in. (36.8 x 23.5 cm.)

$3,000-4,000





89 UTAGAWA HIROSHIGE (1797-1858)

Massaki-hen yori Suijin no mori Uchigawa Sekiya no sato o miru zu (View from Massaki of Suijin shrine, Uchigawa inlet, and Sekiya)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Snake 8 (1857, 8th month), published by Uoya Eikichi
Vertical *oban*: 14⅛ x 9¼ in. (35.9 x 23.5 cm.)

$8,000-10,000



90 UTAGAWA HIROSHIGE (1797-1858)

Horikiri no hana shobu (Iris garden, Horikiri)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, date sealed Snake intercalary 5 (1857, intercalary 5th month), published by Uoya Eikichi
Vertical *oban*: 14⅛ x 9½ in. (35.9 x 24.1 cm.)

$4,000-6,000

91 UTAGAWA HIROSHIGE (1797-1858)

Ryogoku hanabi (Fireworks, Ryogoku)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, date sealed Horse 8 (1858, 8th month), published by Uoya Eikichi
Vertical *oban*: 13⅞ x 9⅝ in. (35.2 x 24.4 cm.)

$8,000-12,000

The firework displays at the Ryogoku Bridge were among the most popular summer pleasures of Edo residents since 1733, when the first official fireworks were commissioned by the eighth Tokugawa Shogun, Yoshimune, to commemorate citizens who had died in a cholera epidemic. The memorial, including a display of fireworks, became an annual observance.



92 UTAGAWA HIROSHIGE (1797-1858)

Kameido ume yashiki (Plum estate, Kameido)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, date sealed Snake 11 (1857, 11th month), published by Uoya Eikichi
Vertical *oban*: 14⅛ x 9½ in. (35.9 x 24.1 cm.)

$10,000-20,000

Umeyashiki is the name of a plum garden on the bank of the Sumida River that drew large numbers of visitors to enjoy the view and scent of the blossoming trees in early spring. Hiroshige's striking design places the trunk and branches of a plum tree boldly in the foreground. The shape of this particular tree led to it becoming known as Resting Dragon Plum (*Garyubai*), because its branches grew so long they re-entered the earth. The viewer is obliged to look through the branches of the tree and of those behind to see a group of visitors to the garden admiring the blossoms from behind a fence. The unusual and dramatic vantage point and bold use of color are characteristics that inspired 19th-century artists such as Vincent van Gogh, Claude Monet and James McNeill Whistler and in many cases dramatically influenced their work. Another impression of this particular print was acquired by van Gogh and inspired him to such an extent that, along with *A Sudden Shower over Ohashi and Atake* by Hiroshige, he produced his own version in oil, *Flowering Plum Orchard* (after Hiroshige), 1887, now in the Van Gogh Museum, Amsterdam.





93 UTAGAWA HIROSHIGE (1797-1858)

Ayu (Sweetfish)

Woodblock print, from an untitled series known as Large Fish, signed *Hiroshige hitsu*, published by Nishimuraya Yohachi
Horizontal *oban*: 9⅞ x 14⅝ in.(25.1 x 37.1 cm.)

$5,000-7,000

94 KATSUSHIKA HOKUSAI (1760-1849)

Shonenko (Youth setting out)

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), signed *Zen Hokusai Iitsu hitsu*, published by Moriya Jihei
Vertical *nagaban*: 20⅛ x 9⅛ in. (51.1 x 23.2 cm.)

$10,000-15,000

A Chinese youth rides a white horse along a lake-side road, using a willow branch for his riding crop. The young man's servant waits patiently ahead for him to catch up, whilst a fisherman dozes on the bank. This scene is based upon a classical Chinese poem the 'Youth's Song' by Cui Guofu (active early 700s), which tells of a wealthy young man who loses his riding crop on the way home from the brothel district of Zhangtai and is forced to substitute it for a branch of willow.





95 KATSUSHIKA HOKUSAI (1760-1849)

Harumichi no Tsuraki

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), signed *Zen Hokusai Iitsu hitsu,* published by Moriya Jihei
Vertical *nagaban*: 19⅜ x 8⅞ in. (49.2 x 22.5 cm.)

$10,000-15,000

For another impression, see Museum of Fine Arts, Boston (21.6666).

96 KATSUSHIKA HOKUSAI (1760-1849)

Sei Shonagon

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese Poetry), signed *Zen Hokusai Iitsu hitsu,* published by Moriya Jihei
Vertical *nagaban*: 20 x 8¾ in. (50.8 x 22.2 cm.)

$10,000-15,000

This print depicts a scene from the story of Moshokun (Meng Chan-kun). On fleeing from a neighboring kingdom he arrived at the frontier barrier at night only to find a notice that it would be opened at cock-crow. One of his retainers climbed up a tree and feigned the crowing of a cock setting all the other cocks in the neighborhood crowing. Thereupon the guards, thinking that dawn had arrived, unlocked and opened the gate through which Moshokun passed to the security of his native state of which he was the prince.

Sei Shonagon composed a poem alluding to this story; *Yo o komete tori no sorane wa hakarutomo, Yo ni Ousaka no seki wa yurusaji*which roughly translates "Though in the depth of the night, by the feigned crowing of the cock, some may be deceived, yet at Ousaka's gate this shall never be allowed."





97 KATSUSHIKA HOKUSAI (1760-1849)

Hakurakuten (Bai Juyi)

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), sigend *Zen Hokusai Iitsu hitsu*, published by Moriya Jihei
Vertical *nagaban*: 19¾ x 8⅞ in. (50.2 x 22.5 cm.)

$8,000-10,000

For another impression, see Museum of Fine Arts, Boston (21.6671).

98 KATSUSHIKA HOKUSAI (1760-1849)

Abe no Nakamaro

Woodblock print, from the series *Shika shashin kyo* (A true mirror of Chinese and Japanese poetry), signed *Zen Hokusai Iitsu hitsu*, published by Moriya Jihei
Vertical *nagaban*: 19¾ x 8¾ in. (50.2 x 22.2 cm.)

$15,000-20,000

The nobleman Abe no Nakamaro (698-770) sits leaning against a balustrade on the terrace of a Chinese palace, gazing at the moon. Four attendants arrive with dishes of food. Aged sixteen Nakamaro accompanied a Japanese envoy to China but was refused permission to return home, remaining in China for the rest of his life. He developed a succesful career, eventually becoming a regional governor. The scene in the print is known to relate to a poem he wrote longing to see his home in Japan again.

The same print is in the Museum of Fine Arts, Boston, accession no. 21.6673; and the British Museum, museum no. 1910,0418,0.190.





99 KITAGAWA UTAMARO (1754-1806)

The lovers Ohan and Choemon

Woodblock print, signed *Utamaro hitsu*, collector sealed *Wakai Oyaji* (Wakai Kenzaburo)
Vertical *oban*: 15¼ x 10 in. (38.7 x 25.4 cm.)

$1,000-2,000



100 KITAGAWA UTAMARO (1754-1806)

Mototsue of the Daimonjiya

Woodblock print, from the series *Yukun desome hatsu isho* (Coutesans coming out in new costumes), signed *Utamaro hitsu*
Vertical *oban*: 14⅝ x 10½ in. (37.1 x 26.7 cm.)

$6,000-8,000

101 KITAGAWA UTAMARO (1754-1806)

Hatsu yume (First dream)

Woodblock print, from the series *Shunkyo shichi fuku asobi* (Seven auspicious games for spring), signed *Utamaro hitsu*, date sealed Ox 3 (1805, 3rd month), published by Tsuruya Kinsuke
Vertical *oban*: 14⅝ x 10 in. (37.1 x 25.4 cm.)

$4,000-6,000

For another impression, see Royal Museum of Art and History, Brussels (JP.00182).



102 KITAGAWA UTAMARO (1754-1806)

Fuchu

Woodblock print, from the series *Bijin ichidai gojusan tsugi* (Fifty-three stations in the life of a beauty)
Vertical *oban*: 15⅜ x 10¼ in. (39.1 x 26 cm.)

$6,000-8,000

For another print from the series, see Museum of Fine Arts, Boston (21.6501).





103 KITAGAWA UTAMARO (1754-1806)

Women on the beach at Futamigaura

Woodblock print, signed *Utamaro hitsu* on each sheet, published by Wakasaya Yoichi
Vertical *oban*triptych: 15⅜ x 10½ in. (39.1 x 26.7 cm.) each approx. (3)

$12,000-15,000

A group of women have come to enjoy the sunrise from the beach at Futamigaura. Its special attraction are two sacred rocks in the sea called "Wedded Rocks" (*Meoto Iwa*) which are joined by a sacred rope (*shimenawa*) which acts as the division between the spiritual and earthly realms. The view of the sun rising over the two rocks on a fine summer morning is especially prized.

For another impression, see Museum of Fine Arts, Boston (11.14506-8).



104 KITAGAWA UTAMARO (1754-1806)

Aiso yoshi (The good-natured type)

Woodblock print, from the series *Saki-wake kotoba no hana* (Variegations of blooms according to their speech), signed *Utamaro hitsu*, published by Yamamura
Vertical *oban*: 15⅛ x 9⅞ in. (38.4 x 25.1 cm.)

$6,000-8,000

For another impression, see the British Museum (1909,0618,0.81).



105 KITAGAWA UTAMARO (1754-1806)

Mutsu province

Woodblock print, from the series *Furyu mu tamagawa* (Fashionable six jewel rivers), signed *Utamaro hitsu*
Vertical *oban*: 15 x 10 in. (38.1 x 25.4 cm.)

$8,000-12,000

For another impression, see Museum of Fine Arts, Boston (11.2273).

106 KITAGAWA UTAMARO (1754-1806)

Joshoku kaiko tewaza-gusa
(The making of silk floss)

The complete set of twelve woodblock prints, each signed *Utamaro hitsu*, published by Tsuruya Kiemon
Vertical *oban*: 14⅞ x 9⅞ in. (37.8 x 25.1 cm.) each approx. (12)

$20,000-30,000















107 KITAGAWA UTAMARO (1754-1806)

Matsubaro Yosooi, mi o tosu fuzei (Yosooi of the Matsubaro, elegance that brings results)

Woodblock print, signed *Utamaro hitsu*
Vertical *oban*: 15⅛ x 10 in. (38.4 x 25.4 cm.)

$12,000-15,000

For another impression, see Museum of Fine Arts, Boston (21.6463).



108 KITAGAWA UTAMARO (1754-1806)

Soshi arai (Washing manuscript)

Woodblock print, from the series *Furyu nana komachi* (Seven elegant episodes in the life of Komacho), signed *Utamaro hitsu*, published by Tsuruya Kinsuke
Vertical *oban*: 15⅛ x 10⅛ in. (38.4 x 25.7 cm.)

$15,000-20,000

For another impression, see Fine Art Museum of San Francisco (64.47.125).



VARIOUS PROPERTIES

109 ISHIKAWA TOYONOBU (1711-1785)

The actor Nakamura Kiyosaburo I, Kagyo as Hisamatsu

Woodblock print, signed *Ishikawa Toyonobu hitsu*, sealed *Toyonobu*, published by Maruya Kuzaemon, *circa* 1758
Hosoban: 15⅝ x 6¾ in. (39.7 x 17.1 cm.)

$1,500-2,000

The same print is in the Museum of Fine Arts, Boston, accession number 21.6259.





110 IPPITSUSAI BUNCHO (ACTIVE CIRCA 1765-1792)

The Actor Ichimura Uzaemon as Sugawara no Michizane

Woodblock print, signed *Ippitsusai Buncho ga*
Vertical *hosoban*: 11⅞ x 5⅜ in. (30.2 x 13.7 cm.)

$2,000-3,000

111 TORII KIYOMASU I (ACT. 1696-1716)

Inoko Mochitsuki (Pounding mochi for the day of the Boar Festival)

Woodblock print, signed *Torii Kiyomasu*,sealed *Kiyomasu*, published by Igaya
Horizontal *oban*: 11½ x 16⅝ in. (29.2 x 42.2 cm.)

$10,000-15,000

PROVENANCE:
Edwin and Irma Grabhorn Collection

LITERATURE:
Narazaki Muneshige and Yamaguchi Keizaburo,eds., *Honolulu hakubutsukan hoka* (Honolulu Academy of Arts / Edwin & Irma Grabhorn Collection), vol. 10 of Ukiyo-e shuka (Tokyo: Shogakukan, 1979), pl. 177.





112 SUZUKI HARUNOBU (1725-1770)

Woman and child under kaya

Woodblock print, signed *Harunobu ga*
Vertical *Chuban*: 10¾ x 8 in. (27.3 x 20.3 cm.)

$4,000-6,000

For another impression, see the British Museum (1937,0710,0.38).

113 TORII KIYOHIRO (ACT. 1750-1760)

Beauties playing sugoroku (backgammon)

Woodblock print (*benizuri-e*), signed *Torii Kiyohiro hitsu*, sealed *Kiyohiro*, published by Urokogataya Magobei
Vertical *oban*: 16¾ x 11¾ in. (42.5 x 29.8 cm.)

$10,000-15,000

The same print is in the British Museum, London, accession number 1907,0531,0.5.



JAPANESE PRINTS FROM AN IMPORTANT EUROPEAN COLLECTION

114 SUZUKI HARUNOBU (1725-1770)

Courtesan riding an ox: parody of Botange Shohaku

Woodblock print, signed *Harunobu ga*, published *circa*1769-70, framed and glazed
Hashira-e: 27½ x 4⅞ in. (69.9 x 12.4 cm.)

$1,000-1,500

A courtesan wearing an *uchikake*patterned with maple leaves sits on an ox holding a tobacco pipe. There is a peony spray attached to the ox's horn.

This print alludes to the poet Botange Shohaku (1443-1527) who lived a life of leisure, devoting his time to poetry, incense, flowers and wine. He was particularly fond of peonies, leading to his nickname Botange ('Peony-Flower') and it is said that he used to go out regularly on the back of an ox. The same print is in the collection of the Museum of Fine Arts, Boston, accession number 21.4985.

VARIOUS PROPERTIES

115 KATSUKAWA SHUN'EI (1762–1819)

Actor Ichikawa Monnosuke II as Mori no Ranmaru

Woodblock print, signed *Shunei ga*, censor sealed *Kiwame,* publisher sealed *Fukusendo*
Hosoban: 12⅜ x 5½ in. (31.4 x 14 cm.)

$1,000-1,500

For another impression, see Museum of Fine Arts, Boston (11.2176).



116 KATSUKAWA SHUNKO (1743-1812)

Portrait of an actor

Woodblock print, signed *Shunko ga*
Hosoban: 12⅞ x 5¾ cm. (32.7 x 14.6 cm.)

$1,000-1,500





117 CHOBUNSAI EISHI (1756-1829)

A parody of Yuranosuke in the pleasure quarters

Woodblock print, signed *Eishi zu* on each sheet, published by Nishimuraya Yohachi, *circa* 1797
Vertical *oban* triptych: 14¾ x 9¾ in. (37.5 x 24.8 cm.) each approx. (3)

$10,000-20,000

For the same print in the collection of The Metropolitan Museum of Art (MET), New York, accession no. JP952, go to: https://www.metmuseum.org/art/collection/search/60025989

For the same print in the collection of the Art Institute of Chicago, accession no. 1925.2322, go to: https://www.artic.edu/artworks/21691/a-parody-of-yuranosuke-in-the-pleasure-quarters-mitate-yuranosuke-yukyo

118 TORII KIYONAGA (1752-1815)

Beauties by a floor screen

Woodblock print, from the series *Jittai e-fuzoku*(Ten forms of manner in pictures), signed *Kiyonaga ga*, published by Takasu Soshichi
Vertical *oban*: 14¾ x 9⅞ in. (37.5 x 25.1 cm.)

$6,000-8,000

PROVENANCE:
Henri Vever (1854-1943), Paris, sold Sotheby's London, *Highly Important Japanese Prints, Illusted Books and Drawings from the Henri Vever Collection: Part I,* 26 March 1974, lot 165

LITERATURE:
Jack Miller, *Japanese Prints & Drawings from the Vever Collection, Volume One* (London: Sotheby Parke Bernet Publications Ltd, 1976). Pp 348.

Produced in his early 40s, Torii Kiyonaga created the series *Jittai e-fuzoku* (Ten forms of manner in pictures) as his last production of *oban* beauty portraits. Comparing to his works made in his thirties, this series shows less power but instead focused on expressing the fluidity of lines and the elegancy of the beauties. In this rare print, Kiyonaga depicted an intimacy moment of two courtesans. One dressed loosely, and the other was still in *futon* looking at her - a Yoshiwara's private behind-the-scenes glimpse full of delicacy.



119 HOSODA EISHO (ACT. 1780-1800)

Shizutamaya Shitsuka (The courtesan Shitsuka of the Shizutama-ya house)

Woodblock print, from the series *Kakuchu bijin kurabe* (Contest of tea house beauties), signed *Eisho ga*, published by Yamaguchiya Chusuke, *circa* 1795-97
Vertical *oban*: 15 x 10⅛ in. (38.1 x 25.7 cm.)

$40,000-60,000

PROVENANCE:

Henri Vever (1854-1943), Paris, sold Sotheby's London, *Highly Important Japanese Prints, Illustrated Books and Drawings from the Henri Vever Collection: Part III*, 24 March 1977, lot 218

As Chobunsai Eishi (1756-1829)'s most recognized pupil, Eisho was active for only a brief period during Kansei Era(1789-1801). However he soon built his towering fame through his *okubi-e*, especially this *Kakuchu bijin kurabe* (Contest of Tea House Beauties) series, in which Eisho employed simplified outlines to capture the charisma of the most admired courtesans at the time.

In this particular print, Eisho made the beauty held a smoking pipe and put a fairly mild color palette on her. The teacher Eishi also made a portrait of the same figure, Shizuka, in his Beauties of the Yoshiwara as Six Floral Immortals series. With similar color and clothing to Eisho's, Eishi shared an intimate moment of the courtesan being at ease and disregarded any gaze from viewers. Eisho's Shizuka, on the other hand, appeared to be more conscious of her charm with her adulatory facial expression and her suggestive pose which reveals her collarbone and curvy neckline. The glamorous essence of a beauty at the peak of her career was extensively captured, therefore Eisho made his fame amidst great artists like Utamaro and Kiyonaga.







120 KITAGAWA UTAMARO (1754-1806)

Ogiya uchi Hanaogi, Takigawa (Hanaogi and Takigawa of the Ogiya)

Woodblock print, from the series *Seiro yukun awase kagami* (Courtesans of the pleasure quarters in double mirrors), signed *Utamaro hitsu,* published by Yamadaya Sanshiro
Vertical *oban*: 15¼ x 10⅛ in. (38.7 x 25.7 cm.)

$6,000-8,000

The two courtesans are depicted as half-length portraits, one drawing her outer kimono around her shoulders, the other with a writing brush in one hand and scroll of paper in the other.

The another impression, see the British Museum (1906,1220,0.322).

121 KITAGAWA UTAMARO (1754-1806)

Act XI, beauties and Utamaro

Woodblock print, left sheet of a diptych, from the series *Komei bijin mitate Chushingura junima tsuzuki* (The Chushingura drama parodied by famous beauties), published by Omiya Gonkuro
Vertical *oban*: 14¾ x 9¾ in. (37.5 x 24.8 cm.)

$10,000-15,000

PROVENANCE:

Henrii Vever (1854-1943), Paris, sold Sotheby's London, *Highly Important Japanese Prints, Illusted Books and Drawings from the Henri Vever Collection: Part I*, 26 MArch 1974, lot 188.

The scene parodies Act XI, "The Night attack," of the popular drama "Treasury of loyal retainers." Utamaro portrays himself, being offered a large cup of sake, impersonating Moronao, the villain who is killed in this act. For another impression in the British Museum, London see Narazaki Muneshige and Yamaguchi Keizaburo, *Daiei hakubutsukan/The British Museum....*, vol. 11 of Ukiyo-e shuka (Tokyo: Shogakukan, 1979), pl. 186 (diptych). Other diptychs are in The Art Institute of Chicago and the Tokyo National Museum.



122 KITAGAWA UTAMARO (1754-1806)

Flower arrangement

Woodblock print, from the series *Furyu shogei no nishiki* (Fashionable brocade pictures of various arts), signed *Utamaro hitsu*, published by Nishimuraya Yohachi (Eijudo)
Vertical *oban*: 14 x 9⅛ in. (35.6 x 23.2 cm.)

$3,000-5,000

For another impression, see the Museum of Fine Arts, Boston (11.14170).



123 KITAGAWA UTAMARO II (D. CIRCA 1831)

Courtesan and her apprentice

Woodblock print, from the series Fashionable Imitations of Dancing Figures (*Sono sugata mawashi mai furyu*), signed *Utamaro hitsu*, date sealed Dragon 6 (1806, 6th month), published by Tsuruya Kinsuke
Vertical*oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

$2,000-3,000

For another print from the same series, see Museum of Fine Arts, Boston (11.22999).



124 KITAGAWA UTAMARO (1754-1806)

Amagoi (Praying for rain)

Woodblock print, from the series *Furyu nana Komachi* (Elegent seven Komachi), signed *Utamaro hitsu*, published by Tsuruya Kinsuke
Vertical *oban*: 15⅛ x 9⅝ in. (38.4 x 24.4 cm.)

$6,000-8,000

For another impression, see The British Museum (1937,0710,0.81).



125 KITAGAWA UTAMARO (1764-1806)

Portrait of a courtesan

Woodblock print, sigend *Utamaro hitsu*,
published by Tsuruya Kiemon
Vertical *oban*: 14¼ x 9¾ in. (36.2 x 24.8 cm.)

$8,000-12,000



126 KITAGAWA UTAMARO (1754-1806)

Saishutsu Naniwaya Okita (Appearing again: Okita from the Naniwa teahouse)

Woodblock print, from the series *Komei bijin rokkasen* (Renowned beauties compared to the six poetic immortals), sigend *Utamaro hitsu*,
published by Omiya Gonkuro
Vertical *oban*: 14½ x 9¾ in. (36.8 x 24.8 cm.)

$12,000-18,000

127 KITAGAWA UTAMARO (1754-1806)

Tatsumi Roko

Woodblock print, from the series *Komei bijin rokkasen* (Renowned beauties likened to the Six Immortal Poets), signed *Utamaro ga*, published by Omiya Gonkuro
Vertical *oban*: 15⅛ x 10⅛ in. (38.4 x 25.7 cm.)

$35,000-45,000

A series of reformation policies were introduced during Kansei Era (1789-1801) to promote morality and frugality, and entertaining activities were under strict surveillances. As a part of the result, only names of licensed courtesans in Yoshiwara were allowed to appear on woodblock prints. In response to the policies, Utamaro produced this series of six prints in which the courtesans' names were indicated in rebus format.

In this particular print, dragon (*tatsu*) and snake (*mi*) on the cartouche marked southeast direction, where the courtesans were referred to as *Tatsumi geisha*in Fukagawa area. The oar, *ro*, and incense, *ko*, were puns on the courtesan's name. Her red undershirt, striking hairstyle, purple singlet and kimono with broad black collar and striped patterns revealed her imposing personality and established her status as a high rank courtesan. The bracelet and necklace demonstrated her keenness to Edo fashion at the time.

For another impression, see Museum of Fine Arts, Boston (21.6457).



SELECTION FROM UTAMARO'S MASTERPIECE EROTIC PICTURE *UTAMAKURA* (POEMS OF THE PILLOW)

(LOTS 128-133)





128 KITAGAWA UTAMARO (1754-1806)

Lovers beside a standing lantern

Woodblock print, from the set of twelve erotic illustrations *Utamakura*(Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 10 x 14⅞ in. (25.4 x 37.8 cm.)

$5,000-7,000





129 KITAGAWA UTAMARO (1754-1806)

Portly Married Couple

Woodblock print, from the set of twelve erotic illustrations *Utamakura* (Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 9⅛ x 14½ in. (23.2 x 36.8 cm.)

$5,000-7,000

130 KITAGAWA UTAMARO (1754-1806)

Lovers in front of plum blossom and bamboo screens

Woodblock print, from the set of twelve erotic illustrations *Utamakura* (Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 9⅛ x 14½ in. (23.2 x 36.8 cm.)

$5,000-7,000





131 KITAGAWA UTAMARO (1754-1806)

Young woman fighting off rape by a hairy older man

Woodblock print, from the set of twelve erotic illustrations *Utamakura* (Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 10⅛ x 14⅞ in. (25.7 x 37.8 cm.)

$5,000-7,000

132 KITAGAWA UTAMARO (1754-1806)

Dutch couple

Woodblock print, from the set of twelve erotic illustrations *Utamakura* (Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 10 x 14⅞ in. (25.4 x 37.8 cm.)

$8,000-12,000

133 KITAGAWA UTAMARO (1754-1806)

*Abalone diver raped by scaly river monster (*Kappa*)*

Woodblock print, from the set of twelve erotic illustrations *Utamakura* (Poem of the pillow), published by Tsutaya Juzaburo
Horizontal *oban*: 9¾ x 14⅝ in. (24.8 x 37.1 cm.)

$20,000-25,000

The *Utamakura*series is one of Utamaro's early masterpieces and includes twelve erotic scenes that range from tender to terrifying. As Richard Lane observed, Utamaro was not only the artist preeminent of the demimonde, but also one of the greatest and most prolific artists of erotica in the long history of Japanese art. Jack Hillier called this book "The ne plus ultra in the genre. Every refinement that the block-cutters and printers could display was demanded of them. A red-brown outline for features and limbs was used instead of the customary black; intense attention was given to the sharpness of the details, whether of features, hair or dress patterns; an extremely wide range of pellucid colors was drawn on, with immaculate registry" (Hillier, *The Art of the Japanese Book*[London: Sotheby's Publications, 1987], vol. 1, p. 415).







134 KATSHUSHIKA HOKUSAI (1760-1849)

Soshu Umezawa hidari (Umezawa Manor in Sagami Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
Vertical *oban*: 9¾ x 14⅜ in. (24.8 x 36.5 cm.)

$10,000-15,000

135 KATSUSHIKA HOKUSAI (1760-1849)

Tokaido Shinagawa Gotenyama no Fuji (Fuji from Gotenyama at Shinagawa on the Tokaido)

Woodblock print, from the series *Fugaku sanjurokkei*(Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu*
Horizontal *oban*: 9⅞ x 14⅝ in. (25.1 x 37.1 cm.)

$8,000-12,000





136 KATSUSHIKA HOKUSAI (1760-1849)

Bushu Senju (Senju in Musashi Province)

Woodblock print, from the series *Fugaku sanjurokkei*(Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban*: 9¾ x 14¾ in. (24.8 x 37.5 cm.)

$15,000-20,000

A traveller stops for a moment at Senju, a northern suburb of Edo, to take in the view of Mount Fuji whilst two anglers cast their lines in the foreground to the left.

137 KATSUSHIKA HOKUSAI (1760-1849)

Buyo Tsukudajima (Tsukudajima island in Musashi province)

Woodblock print, from the series *Fugaku sanjurokkei*(Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban*: 9⅝ x 14⅝ in. (24.4 x 37.1 cm.)

$10,000-15,000

138 KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831
Horizontal *oban:* 9⅝ x 14¼ in. (24.4 x 36.2 cm.)

$120,000-180,000



Hokusai was obsessed by wave imagery throughout his long career, but The Great Wave, his best-known print and an icon of Japanese art and design, has dazzled generations of Western artists, not to mention collectors. Less well known is the fact that Hokusai himself took inspiration from the West, specifically from eighteenth-century Dutch imagery in imported manuals on perspective and from colleagues who worked in Western style. He became interested in linear perspective and Western techniques early in his career. The starting point for Hokusai is his 1805 woodblock print of a tsunami-like wave cresting ominously over three small cargo boats in a print that predates The Great Wave by thirty years. Mindful of the latest fashions, he was obviously imitating a Dutch copperplate engraving, complete with perspective and simulated roman script. He even imitated a Western frame and wrote the title horizontally. Shiba Kokan (1747–1818) made etchings as early as the 1780s and brought the vue d'optique into the Japanese arena. By the early years of the nineteenth century, Hokusai was translating the effects of copperplate into the medium of woodblock prints. For a detailed review of this subject, see Timon Screech, "The Meaning of Western Perspective in Edo Popular Culture," *Archives of Asian Art*, vol. 47 (1994).

This experimentation with Western notions appears most obvious in a schematic study in spatial recession in the Hokusai Manga, in 1815. Hokusai demonstrates rules of Western linear perspective to create space and depth, with large objects placed conspicuously in the foreground. Hokusai adopted these principles only when he wanted, and only if they were meaningful to his design, as in the case of The Great Wave in 1830.





139 KATSUSHIKA HOKUSAI (1760-1849)

Bushu Tamagawa (The Tama "Jewel" River in Musashi province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu* (drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban*: 10¼ x 15 in.(26 x 38.1 cm.)

$20,000-30,000

The Jewel River in Musashi Province (*Musashi Tatsukuri*) is known as one of the Six Jewel Rivers (*Mu Tamagawa*) often depicted as a subject of allusive picture (*mitate-e*) of beauties by many artists.

This river is written in a poem by an unknown poet contained in vol. 14 of the *Man'yoshu*(Collection of a Myriad Leaves), the anthology of classic verse written before 760:

Tamagawa ni sarasu tetsukuri sarasarani mukashi no fude to sarani omowazu

(When I bleach the softest hand-made cotton in the Jewel River, I recall the love letter I once wrote to you.)

140 KATSUSHIKA HOKUSAI (1760-1849)

Koshu Misaka suimen (Surface of Lake Misaka, Kai Province)

Woodblock print, from the series *Fugaku sanjurokkei*(Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu*, published by Nishimura Yohachi (Eijudo), *circa* 1830-32
Horizontal *oban*: 10 x 14¾ in. (25.4 x 37.5 cm.)

$25,000-30,000

141 KATSUSHIKA HOKUSAI (1760-1849)

Gaifu kaisei (Fine wind, clear weather) ["Red Fuji"]

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831
Horizontal *oban*: 9⅞ x 14½ in. (25.1 x 36.8 cm.)

$120,000-180,000

LOT ESSAY







142 KATSUSHIKA HOKUSAI (1760-1849)

Onden no suisha (Waterwheel at Onden)

Woodblock print, from the series *Fugaku sanjurokkei*(Thirty-six views of Mount Fuji), signed *Zen Hokusai Iitsu hitsu*(drawn by Iitsu, formerly Hokusai), published by Nishimuraya Yohachi (Eijudo)
Horizontal *oban*: 9⅞ x 14⅝ in. (25.1 x 37.1 cm.)

$25,000-30,000

143 KATSUSHIKA HOKUSAI (1760-1849)

Bushu Senju (Senju in Musashi Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), *circa* 1832
Horizontal *oban*: 10 x 14⅞ in. (25.4 x 37.8 cm.)

$20,000-30,000

A traveller stops for a moment at Senju, a northern suburb of Edo, to take in the view of Mount Fuji whilst two anglers cast their lines in the foreground to the left.

144 KATSUSHIKA HOKUSAI (1760-1849)

Kanagawa oki nami ura (Under the well of the Great Wave off Kanagawa)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831
Horizontal *oban:* 10¼ x 15⅛ in. (26 x 38.4 cm.)

$150,000-200,000

LOT ESSAY







145 KATSUSHIKA HOKUSAI (1760-1849)

Bishu Fujimigahara (Fuji view plain in Owari Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), late 1831
Horizontal *oban*: 10⅛ x 15 in. (25.7 x 38.1 cm.)

$30,000-40,000

The same print is in numerous museum collections including The Metropolitan Museum of Art (MET), New York, accession no. JP19, go to: https://www.metmuseum.org/art/collection/search/60000595

146 KATSUSHIKA HOKUSAI (1760-1849)

Shojin tozan (Groups of mountain climbers)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), *circa* 1831-34
Horizontal *oban*: 10¼ x 15⅛ in. (26 x 38.4 cm.)

$25,000-35,000

147 KATSUSHIKA HOKUSAI (1760-1849)

Koshu Mishima-goe (Mishima Pass in Kai Province)

Woodblock print, from the series *Fugaku sanjurokkei* (Thirty-six views of Mount Fuji), signed *Hokusai aratame Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo), *circa*1831
Horizontal *oban*: 10¼ x 15 in. (26 x 38.1 cm.)

$5,000-7,000

148 KATSUSHIKA HOKUSAI (1760-1849)

Poem by Sarumaru Dayu

Woodblock print, from the series *Hyakunin isshu uba ga etoki* (One hundred poems explained by the nurse), sigend *Zen Hokusai*, published by Iseya Sanjiro (Eijudo)
Horizontal *oban*: 10⅛ x 14¾ in. (25.7 x 37.5 cm.)

$6,000-8,000

For another impression, see the Museum of Fine Arts, Boston (1989.674).



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149 KATSUSHIKA HOKUSAI (1760-1849)

Kameido Tenjin taikobashi (The Drum Bridge at Kameido Tenjin Shrine)

Woodblock print, from the series *Shokoku meisho kiran* (Remarkable views of bridges in various provinces), signed *Zen Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
Horizontal*oban*: 10¼ x 15⅛ in. (26 x 38.4 cm.)

$8,000-12,000

The Drum Bridge at Kameido, Edo, leads to the Tenmangu Shrine which was constructed in 1662 as a place to worship the scholar and statesman Sugawara no Michizane (845-903). With it's deeply-arched "drum bridge" and pergola covered with wisteria, the shrine was considered to be one of Edo's most scenic spots, attracting many visitors as shown in Hokusai's depiction. The present temple is a reconstruction of 1936.

The publisher Nishimuraya Yohachi commissioned this series from Hokusai and it can be reliably dated to about the spring of 1834. There are eleven prints in total known in this series - an unusual number for a print series with either ten or twelve being the norm. It has been suggested that perhaps twelve were planned, yet only eleven were made, or alternatively ten were intended, then an extra one added. See Timothy Clark (ed.), *Hokusai, Beyond the Great Wave*, exhibition catalogue, The British Museum, (London, 2017), p.154.


149

150 KATSUSHIKA HOKUSAI (1760-1849)

Echizen Fukui no hashi (Fukui Bridge in Echizen Province)

Woodblock print, from the series*Shokoku meisho kiran* (Remarkable views of bridges in various provinces), signed *Zen Hokusai Iitsu hitsu*
Horizontal *oban*: 9⅞ x 14⅞ in.(25.1 x 37.8 cm.)

$6,000-8,000

Travellers cross the Tsukumo bridge which was famous for having its southern half constructed of stone and its northern half of wood. With Fukui castle on the northern side, the logic was that the wood section could be easily destroyed to prevent an enemy's advance. In the distance of the far bank are sheets of drying *hosho*paper - a famous local product of Echizen.


150

151 KATSUSHIKA HOKUSAI (1760-1849)

Mino no Kuni Yoro no taki (The Yoro waterfall in Mino Province)

Woodblock print, from the series *Shokoku taki meguri* (A tour of Japanese waterfalls), signed *Zen Hokusai Iitsu hitsu*, published by Nishimuraya Yohachi (Eijudo)
Vertical *oban*: 14¾ x 10⅛ in. (37.5 x 25.7 cm.)

$10,000-15,000



152 KATSUSHIKA HOKUSAI (1760-1849)

Kinoe no Komatsu (Pining for love)

Woodblock-printed illustrated book; ink and color on paper, 3 volumes with blue paper covers with yellow title slip, signed *Shiunan Ganko,*published *circa*1814
Fukurotojibon(puch binding); *hanshibon*: cover 8¾ x 6⅛ in. (22.2 x 15.6 cm.); inner pages 8¾ x 5½ in. (22.2 x 14 cm.) (3)

$50,000-60,000





This set of three erotic books, first printed in 1814, is considered one of the best examples of *shunga*. Each volume contains 30 pages, starting with an *okubi-e* of a courtesan, rarely-seen among Hokusai's creations, followed by 7 double-pages of erotic scenes and concludes with a close-up depiction of genitalia.

Among these intense illustrations, the most well-known and ubiquitous image is *Tako to ama* (Octopus and Shell Diver). This image astounded western audiences upon its introduction to France in the late 19th century. People initially read the picture, without comprehending the accompanying text, as the octopi intertwined with a corpse laying among rocks. In Western mythologies, the octopus is sometimes regarded as an evil figure from the terrifying ocean, like the Kraken from Scandinavian folklore. Thus, this image was interpreted as a demonstration of sexual pleasure associated with the terror of death. The text as well as the girl's hand grasping the tentacle, however, suggest the diver being fully conscious and purely enjoying the ecstasy.

Other illustrations in the books also convey deep human lust regardless of gender and ethics. One such image depicts a violent scene in which a rice maker intends to rape a young girl. The perpetrator is portrayed as an ugly and filthy figure who could not arouse any joy to viewers. Nonetheless, the picture is so vivid that the strong and primitive desire the figure carries delivers to viewers firmitively before they make any moral judgement. The books manifest Hokusai's fertile imagination as well as the almost primal cultural atmosphere during the Edo Period. It was not until late 19th century when the Meiji government introduced and adopted the modern value – in other terms, the Western values – that the Edo culture, which impacted many great Japanese artists like Hokusai, started to diminish.











153 KATSUSHIKA HOKUSAI (1760-1849)

Eijiri, Mishima

Two woodblock prints, both from an untitled series of the Fifty-three Stations of the Tokaido Road, signed *Gakyojin Hokusai ga,* the first print titled *Eijiri*in cartouche, the second print titled *Mishima*in cartouche
The first: 5 x 7⅛ in. (12.7 x 18.1 cm.)
The second: 5⅛ x 7⅛ in. (13 x 18.1 cm.) (2)

$1,000-2,000

154 TOTOYA HOKKEI (1780-1850)

Nagato mekari shinji (The seaweed-gathering ritual at Nagato)

Woodblock print, from the series *Shokoku meisho*(Famous places in the provinces), signed *Aoigaoka Hokkei ga*, published by Nishimuraya Yohachi and Nakamuraya Katsugoro
Horizontal *otan zaku*: 6⅝ x 14¾ in. (16.8 x 37.5 cm.)

$2,000-3,000

155 KEISAI EISEN (1790–1848)

Sumidagawa yuki no enkei (Distant view of Sumida River in snow)

Woodblcok print, from the series *Edo*, signed *Eisen ga*
Horizontal *oban*: 6⅝ x 14½ in. (24.4 x 36.8 cm.)

$2,000-3,000



153



154



155

156 UTAGAWA HIROSHIGE (1797-1858)

Oji shozoku enoki omisoka no kitsunebi (New Year's Eve foxfires at nettle tree, Oji)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of Edo), signed *Hiroshige ga*, dated sealed Snake 9 (1857, 9th month), published by Uoya Eikichi
Vertical *oban*: 13⅞ x 9¼ in. (35.2 x 23.5 cm.)

$4,000-6,000

In the evening of New Year's Eve, foxes with flame-like phosphorescence gather under a hackberry tree in a gathering *called Shozoku enoki* near Oji Inari (Fox) Shrine in Edo. After purifying themselves under this tree, foxes visit Oji Inari Shrine to receive the divine message for the New Year's Day. This is the sole work depicting a fantastical subject from this series. In this print, Hiroshige intentionally outlined the foxes on the ground sharply and precisely while other elements are treated indistinctly in the dark of night which emphasizes the fantastical atmosphere of this work.



157 UTAGAWA HIROSHIGE (1797-1858)

Asakusa Kinryuzan (Kinryuzan temple, Asakusa)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred views of famous places in Edo), signed *Hiroshige ga*, date sealed Dragon 7 (1956, 7th month), published by Uoya Eikichi
Vertical *oban*: 14 x 9½ in. (35.6 x 24.1 cm.)

$6,000-8,000

The Kinryuzan Temple in Asakusa, also known as *Sensoji*, is one of the most famous sites of Edo and Hiroshige depicted this temple in many of his works. In this print, we see the serene snow scenery of the *Nio mon* (Guardian Gate) and five-storied pagoda in the distance and *Kaminarimon*(Thunder Gate) with a large lantern in front. The temple retains the busy, festive atmosphere of the Edo period.



158 UTAGAWA HIROSHIGE (1797-1858)

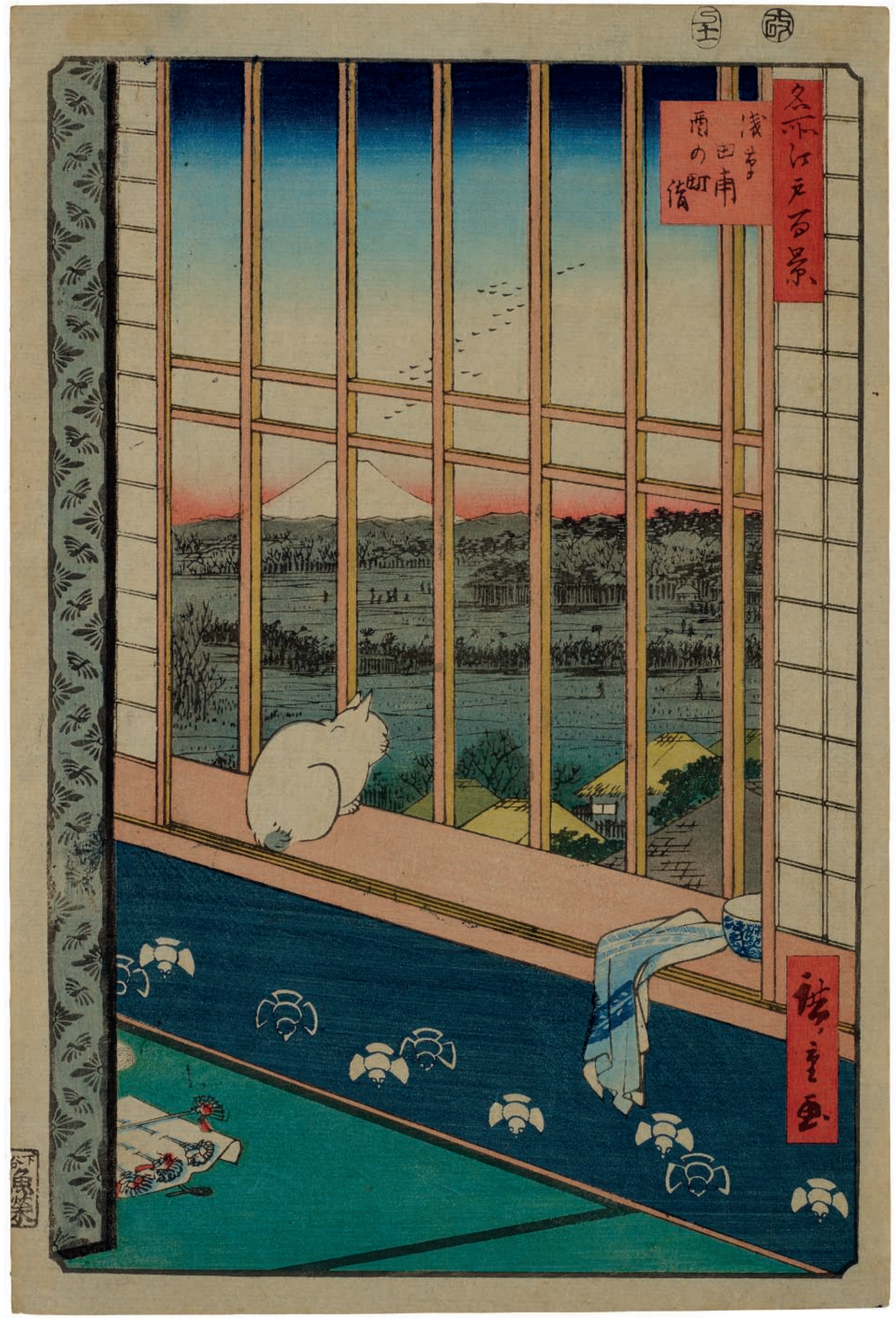
Asakusa tanbo Torinomachi mode (Asakusa Ricefields and Torinomachi Festival)

Woodblock print, from the seires *Meisho Edo hyakkei*(One Hundred views of famous places in Edo), signed *Hiroshige ga,* published by Uoya Eikichi, 11th month 1857
Vertical *oban*: 14⅛ x 9½ in. (35.9 x 24.1 cm.)

$10,000-20,000

Resting on a window ledge, a white cat gazes out through a barred window over the Asakusa rice-fields below. A flock of birds descend towards Mount Fuji in the southwest and a long silhouetted line of a festival procession extends across the paddies. Here was the sight of Otori Shrine, worshipped particularly by the commoner class in the Edo period for commercial favour and fortune, and communally celebrated in the Torinomachi festival in November.

The room seemingly belongs to a courtesan from the Yoshiwara district, with the raised viewpoint suggesting that it is located somewhere on the upper levels of an establishment. Beside the cat is a small towel (*tenugui*), which has been left draped on the window ledge, and a blue and white tea bowl (*chawan*) decorated with *karakusa*scrolls. Hairpins in their wrapping lay on the floor next to what appears to be a folded cloth, mostly obscured from view. The wallpaper is decorated with pairs of stylised plovers (*chidori*), one in white and the other with the colour inverted. The printer masterfully uses the natural woodgrain of the woodblock to lend texture to the wallpaper design. The subtle touches of the courtesan's presence provide the room with a feeling of intimacy.





159 UTAGAWA HIROSHIGE (1797-1858)

Tsukudajima Sumiyoshi no matsuri (Sumiyoshi Festival, Tsukudajima)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Snake 7 (1857, 7th month), published by Uoya Eikichi
Vertical oban: 14⅜ x 10 in. (36.5 x 25.4 cm.)

$1,000-1,500



160 UTAGAWA HIROSHIGE (1797-1858)

Yushima Tenjin sakaue tenbo (Hilltop view, Yushima Tenjin Shrine)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Dragon 4 (1856, 4th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 9⅞ in. (36.8 x 25.1 cm.)

$2,000-3,000

161 UTAGAWA HIROSHIGE (1797-1858)

Yanagishima

Woodblock print, from the series*Meisho Edo hyakkei*(One hundred famous views of Edo), signed *Hiroshige ga*, date sealedSnake 4 (1857, 4th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 9¾ in. (36.8 x 24.8 cm.)

$800-1,200



162 UTAGAWA HIROSHIGE (1797-1858)

Odenma-cho gofukudana (Silk-goods Lane, Odenma-cho)

Woodblock print, from the series *Meisho Edo hyakkei*(One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Horse 7 (1858, 7th month), published by Uoya Eikichi
Vertical *oban*: 13⅞ x 9½ in. (35.2 x 24.1 cm.)

$1,000-2,000





163 UTAGAWA HIROSHIGE (1797-1858)

Yatsumi no hashi (Yatsumi Bridge)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Dragon 8 (1856, 8th month), published by Uoya Eikichi
Vertical *oban*: 14½ x 10 in. (36.8 x 25.4 cm.)

$2,000-3,000

165 UTAGAWA HIROSHIGE (1797-1858)

Kazusa Kurodo no ura (Kurodo Bay in Kazusa Province)

Woodblock print, from the series *Fuji sanjurokkei*(Thirty-six views of Mount Fuji), signed *Hiroshige ga*, date sealedHorse 4 (1858, 4th month), published by Tsutaya Kichizo
Vertical *oban*: 14¼ x 9⅜ in. (36.2 x 23.8 cm.)

$1,000-2,000





164 UTAGAWA HIROSHIGE (1797-1858)

Sunamura Motohachiman (Moto-Hachiman Shrine, Sunamura)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed*Hiroshige hitsu*, date sealedDragon 4 (1856, 4th month), published by Uoya Eikichi
Vertical *oban*: 14⅜ x 9¾ in. (36.5 x 24.8 cm.)

$1,500-2,000

166 UTAGAWA HIROSHIGE (1797-1858)

Toranomon-soto Aoizaka (Aoi Slope, outside Toranomon Gate)

Woodblock print, from the series *Meisho Edo hyakkei*(One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Snake 11 (1857, 11th month), published by Uoya Eikichi
Vertical *oban*: 14 x 9¼in. (35.6 x 23.5 cm.)

$1,500-2,000



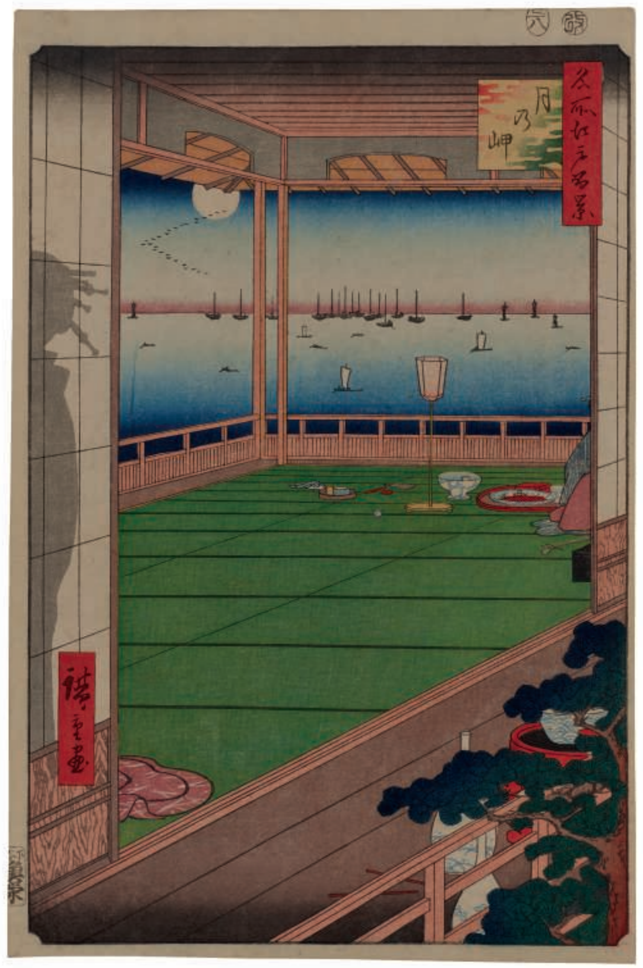


167 UTAGAWA HIROSHIGE (1797-1858)

Sunamura Motohachiman (Moto-Hachiman Shrine, Sunamura)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Dragon 4 (1856, 4th month), published by Uoya Eikichi
Vertical oban: 14½ x 9⅞ in. (36.8 x 25.1 cm.)

$2,000-3,000



168 UTAGAWA HIROSHIGE (1797-1858)

Tsuki no misaki (Moon-viewing point)

Woodblock print, from the series *Meisho Edo hyakkei* (One hundred famous views of Edo), signed *Hiroshige ga*, date sealed Snake 4 (1857, 4th month), published by Uoya Eikichi
Vertical *oban*: 14 x 9¼ in. (35.6 x 23.5 cm.)

$4,000-6,000

169 UTAGAWA HIROSHIGE (1797-1858)

Shimosa Kogane hara (Kogane Plain in Shimosa Province)

Woodblock print, from the series *Fuji sanjurokkei (*Thirty-six Views of Mount Fuji), signed *Hiroshige ga*, date sealedHorse 4 (1858, 4th month), published by Tsutaya Kichizo
Vertical *oban*: 13⅞ x 9⅝ in. (35.2 x 24.4 cm.)

$1,000-2,000



170 UTAGAWA HIROSHIGE (1797-1858)

Musashi Koganei (Koganei in Musashi Province)

Woodblock print, from the series *Fuji sanjurokkei*(Thirty-six views of Mount Fuji), signed *Hiroshige ga*, date sealed Horse 4 (1858, 4th month), published by Tsutaya Kichizo
Vertical *oban*: 14½ x 9⅜ in. (36.8 x 23.8 cm.)

$1,500-2,000



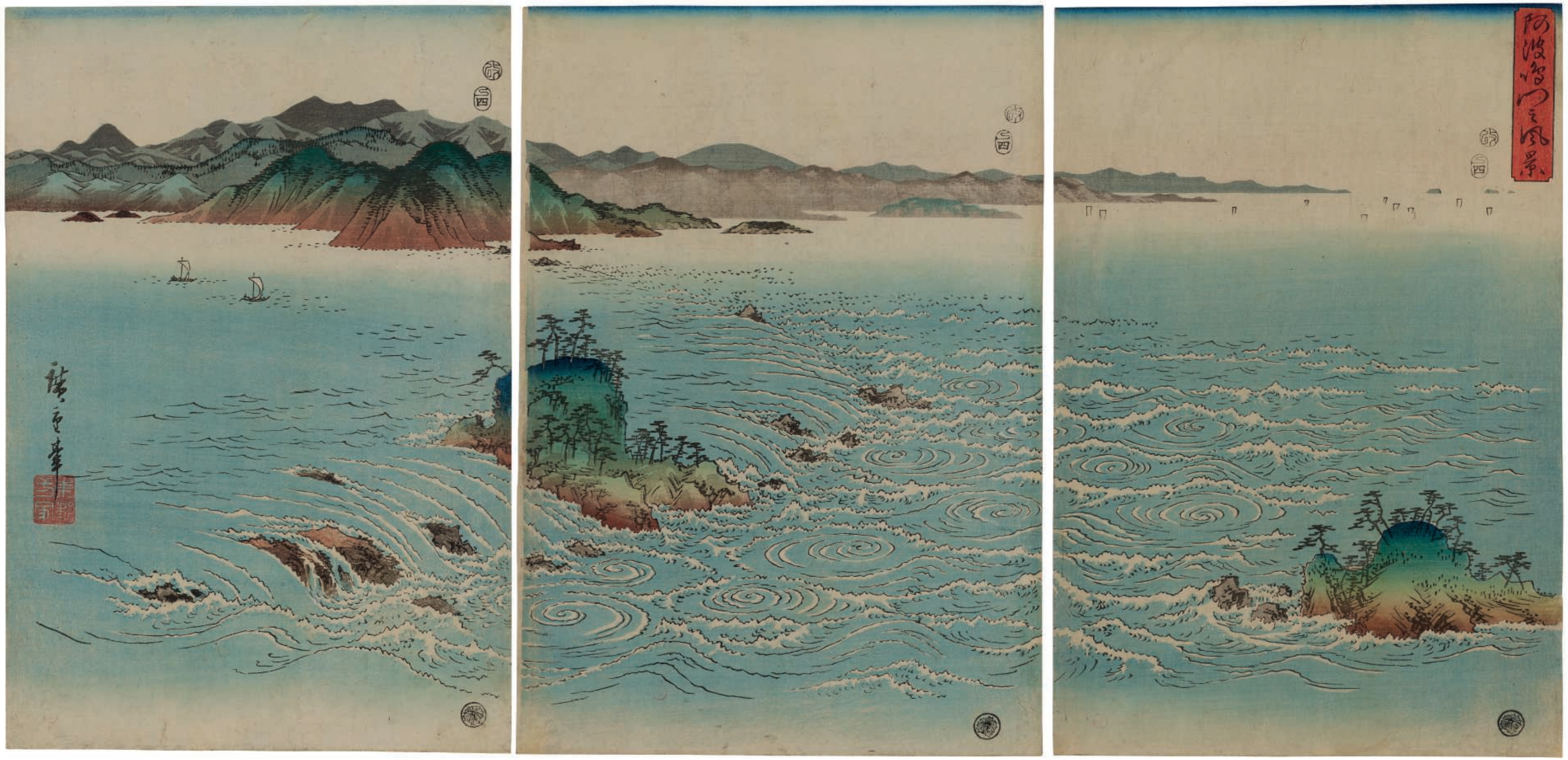
171 UTAGAWA HIROSHIGE (1797-1858)

Awa Naruto no fukei (View of the whirlpools at Naruto, Awa province)

Woodblock prints, from an untitled series of Snow, Moon, and Flowers (*Settsugekka*), signed *Hiroshige hitsu*on the left sheet with seal, date sealed Snake 4 (1857, 4th month), published by Okazawaya Taheiji
Vertical *oban* triptych: 14 x 9½ in. (35.6 x 24.1 cm.) (left sheet), 14 x 9⅞ in. (35.6 x 25.1 cm.) middle and right sheet each approx. (3)

$30,000-40,000

The sweeping panoramic view of the whirlpools at Naruto, depicting a distant view of the mountains stretched to the horizon and the foams of the famous whirlpool rapids at Naruto in foreground. This masterpiece triptych is generally believed to represent the 'flower' instalment of the artist's last series concerning snow, moon and flowers (*setsugekka*), three acknowledged forms of natural beauty. The other two in the series are Moon at Kanazawa, and Mountain River on the Kiso Road. For another impression, see Museum of Fine Arts, Boston (21.7618-20).





JAPANESE PRINTS FROM AN IMPORTANT EUROPEAN COLLECTION

172 UTAGAWA HIROSHIGE (1797-1858)

Cockerel in morning snow

Woodblock print, signed *Hiroshige ga*and sealed *Ichiryusai*, published mid-1830s
Chutanzaku: 14⅜ x 4¾ in. (36.5 x 12.1 cm.)

$1,500-2,500

The *kyoka* poem has been read and translated as: *Kinuginu no/ hanashi mo imada/ tsumoranu ni/ tokekau to naku/ naku yuki no tori,* "The hour of parting/ with all its deep feelings/ in drifts about them/ they hear the melting tones/ of the cockerel in the snow". See Cynthea J. Bogel and Israel Goldman, *Hiroshige Birds and Flowers*, (New York, 1988), cat. no. 57.



VARIOUS PROPERTIES

173 UTAGAWA HIROSHIGE (1797-1858)

Kanbara yoru no yuki (Evening snow at Kanbara)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi*(Fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido), *circa* 1834
Horizontal *oban*: 9½ x 14¼ in. (24.1 x 36.5 cm.)

$25,000-30,000

Three figures trudge through falling snow in the village of Kanbara, Shizuoka Prefecture. In fact Hiroshige visited Kambara during late summer or early autumn and therefore this scene is imagined. Considered amongst his finest snowscenes, in the earliest impressions of this design (as here), the leg of the far right figure has a flaw whereby the block-cutter mistakenly did not cut away all the wood between the lines of the legs. In these early impressions the black *bokashi*usually descends from the top of the design.



174 UTAGAWA HIROSHIGE (1797-1858)

Hamamatsu: winter scene

Woodblock print, from the series *Tokaido gojusan tsugi no uchi*(The fifty-three stations of the Tokaido), signed *Hiroshige ga*,published by Takenouchi Magohachi (Hoeido), 1833–34
Horizontal*oban*: 9¾ x 14¾ in. (24.8 x 37.5 cm.)

$2,000-3,000



175 UTAGAWA HIROSHIGE (1797-1858)

Shimada, Oigawa Sungan (Shimada: the Suruga Bank of the Oi River)

Woodblock print, from the series *Tokaido gojusan tsugi no uchi*(The fifty-three stations of the Tokaido), signed *Hiroshige ga*, published by Takenouchi Magohachi (Hoeido)
Horizontal*oban*: 9⅞ x 14⅝ in. (25.1 x 37.1 cm.)

$1,000-2,000



176 UTAGAWA HIROSHIGE (1797-1858)

Motoyama

Woodblock print, from the series *Kisokaido rokujukyu tsugi no uchi* (The sixty-nine stations of the Kisokaido), signed *Hiroshige ga*, published by Iseya Rihei (Kinjudo), circa 1835-38
Horizontal *oban*: 10 x 14¼ in. (25.4 x 36.2 cm.)

$2,000-3,000



177 UTAGAWA HIROSHIGE (1797-1858)

Fujikawa

Woodblock print, from the series *Tokaido gojusan tsugi meisho zue* (Pictures of famous places of the fifty-three stations), signed *Hiroshige ga*, date sealed Hare 7 (1855, 7th month), published by Tsutaya Kichizo
Vertical *oban*: 14⅝ x 10 in. (37.1 x 25.4 cm.)

$2,000-3,000

SELECTION FROM AN IMPORTANT JAPANESE COLLECTION

(LOTS 178–191)



178 UTAGAWA KUNIYOSHI (1797-1861)

Last stand of the Kusunoki at Shijo Nawate

Woodblock prints, each sheet signed *Ichiyusai Kuniyoshi ga*or *Kuniyoshi ga*, published by Sagamiya Tokichi (Ai-To), 4th month 1857
Vertical *oban* hexaptych: 15 x 10¼ in. (38.1 x 26 cm.) each approx. (6)

$4,000-6,000

The full title reads 'At Shijo-nawate, the Heroes of the Kusunoki Clan Take on a Gigantic Enemy Force and in a Mighty Battle Display Their Incomparable Renown' (*Shijo-nawate ni te Nanke no eiyu taiteki o hikiukete oi ni sosen shite batsugun no komyo o arawasu no zu*). One of Kuniyoshi's masterpieces depicting desperate heroism against overwhelming odds.





179 ## UTAGAWA KUNIYOSHI (1797-1861)

Miyamoto no Musashi attacking the giant whale

Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*, sealed *Yoshikiri*, published by Kawaguchiya Shozo, 1847-50
Vertical *oban* triptych: 14⅞ x 10 in. (37.8 x 25.4 cm.) each approx. (3)

$20,000-30,000

In this extremely rare print, Miyamoto Musashi (1583-1647), famed as a sword master and inventor of the two-sword style of fencing (*nito-ryu*), is shown plunging his sword into a giant whale off the coast of Higo (present-day Kumamoto prefecture). A strikingly bold composition which creates a strong sense of drama and tension at the moment that Miyamato Musashi subjugates the whale. Kuniyoshi achieves this brilliantly by almost completely filling the space allowed by the triptych format with the body of the giant whale, allowing just enough space around for the turbulent sea and a rather ominous sky at the upper right. The black tonal gradation on the whale's back is produced with a technique of abrading the printing block called *ita-bokashi*.



180 UTAGAWA KUNIYOSHI (1797–1861)

Minamoto Yorimitsu ko no yakata ni tsuchigumo yokai o nasu zu (The Earth Spider generates monsters at the Mansion of Lord Minamoto Yorimitsu)

Woodblock prints, each sheet signed *Ichiyusai Kuniyoshi ga*, published by Ibaya Senzaburo, 1843
Vertical *oban* triptych: 14⅝ x 10 in. (37.1 x 25.4 cm.) each approx. (3)

$5,000-7,000

The evil Earth Spider conjures up a battle of demons to torment the unwell Raiko (Yorimitsu) in his sleep (far right), whilst his retainers play *go*. This design got Kuniyoshi into trouble with the authorities because it was felt that it was a caricature of the shogun Tokugawa Ieyoshi (ruled 1837-53) and his hated chief minister, Mizuno Tadakuni (1794-1851). As a result the blocks were destroyed. Despite the controversy, soon after the print's popularity resulted in two pirated versions being produced from completely re-cut blocks, each with notable differences when compared to the original. This print is the original version. For a detailed comparison of the different versions see T. Clark, *Kuniyoshi: From the Arthur R. Miller Collection*, (Royal Academy of Arts, London, 2009), cat. 124 and 125, p. 268-269.



181 UTAGAWA KUNIYOSHI (1798-1861)

Sanuki no in kenzoku o shite Tametomo o sukuu zu (Picture of Retired Emperor Sanuki sending allies [tengu] to rescue Tametomo)

Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*and published by Sumiyoshiya Masagoro
Vertical *oban* triptych: 14⅝ x 10 in. (37.1 x 25.4 cm.) each approx. (3)

$20,000-30,000

The warrior Minamoto (Genji) no Tametomo (1139-70) was defeated in the Hogen rebellion (1156) fought between the factions of the retired Emperor Sutoku and Emperor Go-Shirakawa. As a result he was exiled to Izu, Oshima, but then escaped to Kyushu and formulated a plan to vanquish the Taira (Heike) clan. As part of this plan he set sail to Kyoto, but during the journey encountered a storm and was shipwrecked. He was then rescued by the retired Emperor Sutoku's descendants and makes it ashore on the Ryukyu Islands.

In this work, Kuniyoshi has ingeniously combined three episodes from the same story onto one triptych. On the left sheet is Tametomo adrift in his boat surrounded by descendants of retired Emperor Sutoku who appear as *tengu*(mythical creatures in the form of half bird, half man), who have come to rescue him. The center sheet shows Kiheiji, Tametomo's retainer, with Tametomo's son in his arms, on the back of a giant crocodile-shark. At first the creature tried to kill them, but was pacified and rescued them from drowning. On the right sheet, Tametomo's wife, Princess Shiranui, in an unsuccessful attempt to calm the storm has thrown herself into the waves as a sacrifice.



182 UTAGAWA KUNIYOSHI (1797-1861)

Soma no furudairi ni Masakado himegimi Takiyasha yojutsu o motte mikata o atsumuru (In the ruined palace of [Taira] Masakado at Soma his daughter Princess Takiyasha uses sorcery to summon allies [the monster skeleton])

Woodblock print, each sheet signed *Ichiyusai Kuniyoshi ga*, publisher's mark *Hachi*
Vertical *oban* triptych: 14⅝ x 10 in. (37.1 x 25.4 cm.) each approx. (3)

$40,000-60,000

This famous print is based on the book *Uto Yasukata chugi-den*[Story on the Loyalty of Uto Yasukata], written by Santo Kyoden (1761-1816). The legend tells that Princess Takiyasha was the daughter on Taira no Masakado, who had died in the year 940 during an unsuccessful rebellion. At some point she and her stepbrother met Nikushisen, a spirit, whose powers helped them in forming a rebellion. They go to the Soma Palace (which belonged to their father) to enact their plan. However, a retainer of Minamoto Yorinobu, Oya Taro Mitsukuni, discovered the plot and finally defeated the princess and her stepbrother at the palace. In Kuniyoshi's depiction of this legend, the ghost appears dramatically as a giant skeleton, drawing back a torn bamboo blind to haunt Mitsukuni. The princess looks on, chanting a spell.



183 UTAGAWA KUNIYOSHI (1797–1861)

Nitta no Shiro Tadatsune and the White Dragon Ghost

Woodblock prints, left and middle sheets signed *Ichiyusai Kuniyoshi ga*, right sheet signed *Chooro Kuniyoshi ga*, published by Tsujiya Yasubei, *circa* 1844
Vertical *oban* triptych: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.) each approx. (3)

$4,000-6,000

Nitta no Shiro Tadatsune was sent by the Emperor to eliminate the monsters hiding in Mount Fuji. This print depicts him having bravely advanced into a cave within the slope of the mountain, where he encounters the goddess and her dragon. Unlike his retainers (who have dramatically been overcome and collapsed on the right), Tadatsune is not afraid, standing defiantly on rocks whilst drawing his sword ready to defend himself, and the goddess praises him for his bravery.



184 UTAGAWA KUNIYOSHI (1797-1861)

The Toad Spirit, teaching magit to Yoshikado and his sister Takiyasha

Woodblock prints, each sheet signed *Ichiyusai Kuniyoshi ga*, published by Ezakiya Kichibei
Vertical *oban* triptych: 13⅝ x 9½ in. (34.6 x 24.1 cm.) each approx. (3)

$4,000-6,000



184



185

185 UTAGAWA KUNIYOSHI (1797-1861)

Tamatori-hime at the Ryugu (Prince Tamatori at Ryugu Palace)

Woodblock prints, each sheet signed *Kuniyoshi ga*, puiblished by Yamaguchiya Tobei, 6th month 1853
Vertical *oban* triptych: 13⅝ x 9⅝ in. (34.6 x 24.4 cm.) each approx. (3)

$2,000-3,000



186

186 TSUKIOKA YOSHITOSHI (1839-1892)

Oshu adachigahara hitotsuya no zu (The Lonely House on Adachi Moor)

Woodblock prints, signed *Oju Yoshitoshi hitsu*, sealed *Yoshitoshi*, published by Matsui Eikichi, 1885
Vertical *oban* diptych: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.) each approx. (2)

$4,000-6,000

187 TSUKIOKA YOSHITOSHI (1839-1892)

Horyukaku ryoyu tsutomu (Two brave men on the roof of Horyukaku)

Woodblock prints, signed *Oju Yoshitoshi ga*, with artist's seal *Yoshitoshi no in,* published by Matsui Eikichi, 1885 (Meiji 18)
Vertical *oban* diptych: 14⅞ x 10⅛ in. (37.8 x 25.7 cm.) each approx. (2)

$4,000-6,000

This is an illustration of an episode from Baikin's novel *Nanso Satomi hakkenden*(The tale of the eight loyal dogs of the house of Satomi), where Inuzuka Shino and Inukai Genpachi, unaware that they are brothers, fight each other on the roof of the Horyukaku pavilion of Koga castle.

188 TSUKIOKA YOSHITOSHI (1839-1892)

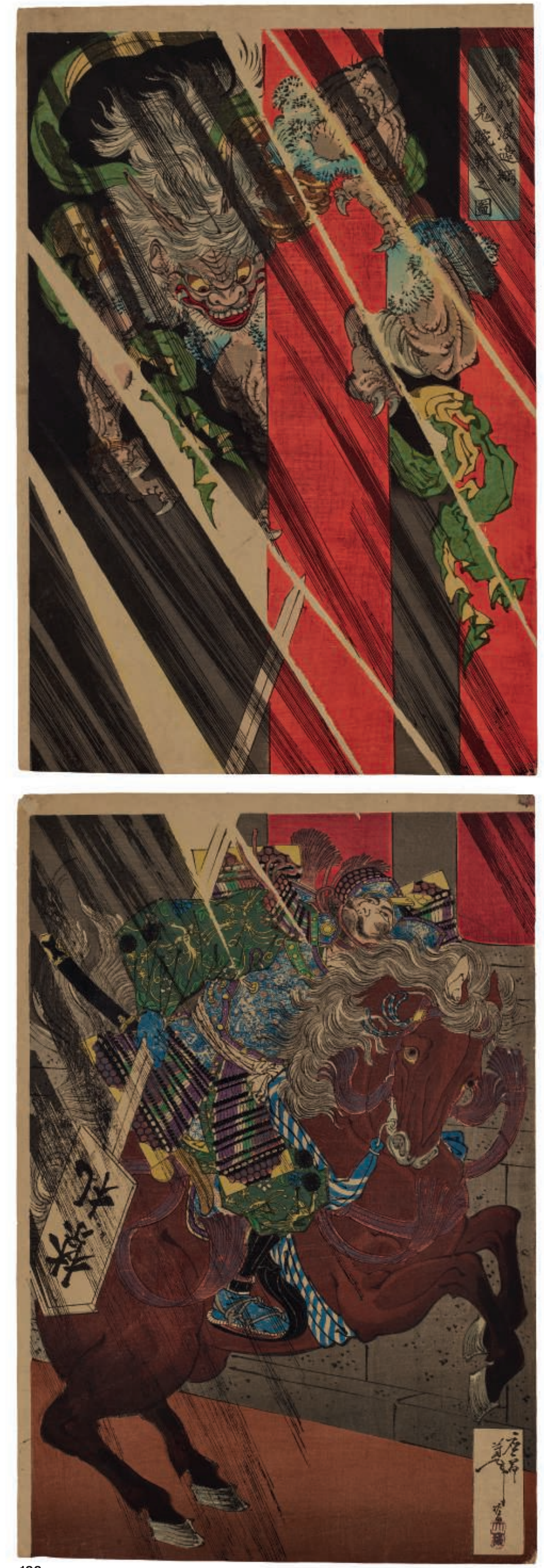
Watanabe no Tsuna cutting the arm of the demon at Rashomon

Woodblock prints, signed *Oju Yoshitoshi hitsu*, sealed *Taiso*, published by Matsui Eikichi
Vertical *oban* triptych: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.) each approx. (2)

$2,000-3,000



187



188

189 TSUKIOKA YOSHITOSHI (1839-1892)

Shirazunoyabu Yawata no jikkai (Ghosts appearing in Shirazunoyabu forest at Yawata)

Woodblock prints, signed *Oju Taiso Yoshitoshi ga,* published by Kobayashi, 1881
Vertical *oban* triptych: 14½ x 9¾ in. (36.8 x 24.8 cm.) each approx. (3)

$2,000-3,000



189



190

190 TSUKIOKA YOSHITOSHI (1839-1892)

Yorimitsu shiten-o Oeyama kishin taiji nozu (Yorimitsu and his four companions conquering the demon of Oe Mountai)

Woodblock prints, each sheet signed *Ichiyusai Yoshitoshi ga*, published by Kiya, 1864
Vertical *oban* triptych: 14⅝ x 9⅞ in. (37.1 x 25.1 cm.) each approx. (3)

$2,000-3,000

191 TSUKIOKA YOSHITOSHI (1839-1892)

Taiheiki, Masakiyo nansen no zu (Masakiyo's challenging battle, from the series Taiheiki)

Woodblock prints, signed *Ichiyusai Yoshitoshi hitsu,* published by Yamashiroya Jinbei, 10th month 1866
Vertical *oban* triptych: 14 x 9⅝ in. (35.6 x 24.4 cm.) each approx. (3)

$4,000-6,000





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192 TSUKIOKA YOSHITOSHI (1839-1892)

Oshu adachigahara hitotsuya no zu (The Lonely House on Adachi Moor)

Woodblock print, sigend *Oju Yoshitoshi hitsu*, sealed *Yoshitoshi*, published by Matsui Eikichi, 1885
Vertical *oban* diptych: 14¾ x 9¾ in. (37.1 x 24.8 cm.) each approx.

$4,000-5,000



193 UTAGAWA KUNIYOSHI(1797-1861)

Shumenosuke Sakata no Kintoki, Takiguchi no toneri Genji Tsuna, Dakoe no jo Usui Sadamitsu (Sakata no Kintoki, Usui Sadamitsu and Genji Tsuna subdue monsters while playing go)

Woodblock prints, center sheet signed *Ichiyusai Kuniyoshi ga*, censor sealed *Aratame* cock 1 (1861, 1st month), published by Yamaguchiya Tobei
Vertical *oban* triptych: 14⅞ x 10⅛ in. (37.8 x 25.7 cm.) each approx. (3)

$3,000-4,000





194 UTAGAWA KUNIYOSHI(1797-1861)

Minamoto no Yorimitsu kokan tsuchigumo saku yokai zu (Minamoto no Yorimitsu ill in bed, haunted by the earth-spider and his demons)

Woodblock prints, each signed *Ichiyusai Kuniyoshi ga*, published Iwaya Senzaburo
Vertical *oban*triptych: 14⅝ x 10 in. (37.1 x 25.4 cm.) each approx. (3)

$6,000-8,000

VARIOUS PROPERTIES

195 UTAGAWA KUNIYOSHI (1797–1861)

Taira no Yoshikado, Iga Jutaro and Takiyasha-hime watching a battle of frogs

Woodblock print, each sheet signed*Ichiryusai Kuniyoshi ga*or *Chooro Kuniyoshi ga*, sealed, published byYawataya Sakujiro
Vertical *oban* triptych: 14⅝ x 10 in. (37.1 x 25.4 cm.) each approx. (3)

$3,000-5,000



196 UTAGAWA YOSHITORA (ACTIVE CIRCA 1836–1887)

Battle with hungry tigers

Woodblock print, from the series*Jingu-kogo sankan sebatsu*(Empress Jingu conquering Korea), each sheet signed *Ichimosai Yoshitora ga*, date sealed Dragon 2 (1856, 2nd month)
Vertical *oban* triptych: 13⅞ x 9⅝ in. (35.2 x 24.4 cm.) each approx. (3)

$2,000-3,000



197 UTAGAWA KUNIYOSHI (1797–1861)

January (Mutsuki)

Woodblock print, from the series *Gosekku no uchi*(Five festivals), each sheet signed *Ichiyusai Kuniyoshi ga*, sealed on the right sheet, published by Enshuya Matabei
Vertical *oban* triptych: 14½ x 9⅞ in. (36.8 x 25.1 cm.) each approx. (3)

$3,000-5,000



198 KAWASE HASUI (1883-1957)

Tsuchiura no asa (Morning at Tsuchiura)

Woodblock print, signed *Hasui*, sealed *Kawase*, dated Showa 6 (1931) September, published by Watanabe Shozaburo
Vertical *oban*: 15⅜ x 10⅛ in. (39.1 x 25.7 cm.)

$1,000-1,500



199 KAWASE HASUI (1883-1957)

Hoshizukiyo, Miyajima (Starlit Night at Miyajima)

Woodblock print, from the series *Tabi miyage dai sanshu* (Souvenirs of travel iii), sigend *Hasui*and sealed *Kawase*, published by Watanabe Shozaburo
Vertical *oban*: 15⅜ x 10⅛ in. (39.1 x 25.7 cm.)

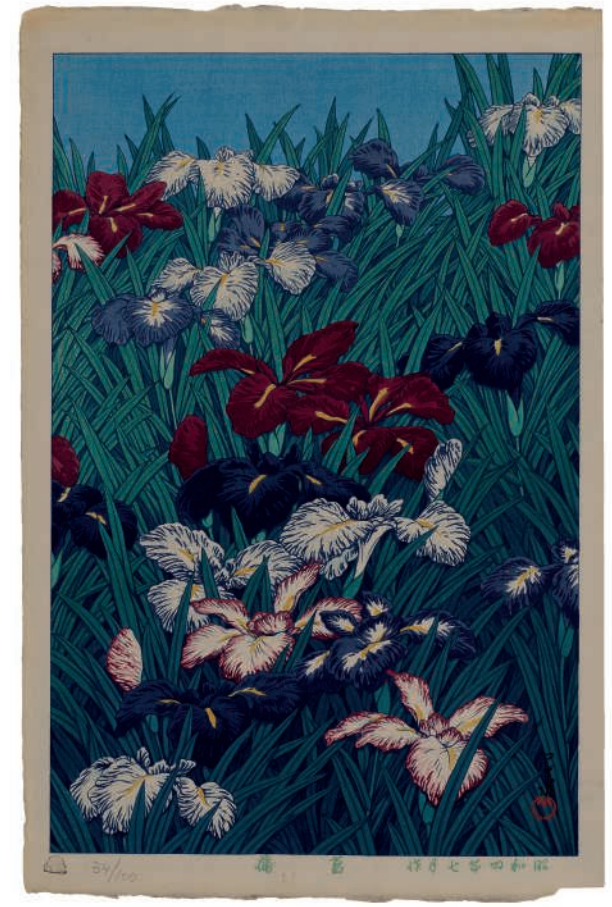
$1,000-1,500

200 KAWASE HASUI (1883-1957)

Ayame (Iris)

Woodblock print, signed *Hasui*and sealed *Kawase*, published by Sakai Shokichi and Kawaguchi Jiro with seal on lower left margin, dated Showa 4 (1929) July, editioned 34/100 of first impression on reverse with *Kawase*seal
Vertical *oban*: 15⅞ x 10⅜ in. (40.3 x 26.4 cm.)

$2,000-3,000



201 KAWASE HASUI (1883-1957)

Umagome no tsuki (Moon at Umagome)

Woodblock print, from the series*Tokyo nijukei* (Twenty views of Tokyo), signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 5 (1930)
Vertical *oban*: 15⅜ x10⅜ in. (39.1 x 26.4 cm.)

$1,000-1,500





202 KAWASE HASUI (1883-1957)

Hirosaki Saishoin (Saishoin Temple, Hirosaki)

Woodblock print, from the series *Nihon fukei shu higashi nihon hen* (Collected Japanese landscapes: Eastern Japan), sigend *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 11(1936) February
Vertical *oban*: 15 x 10¼ in. (38.1 x 26 cm.)

$1,000-1,500



203 KAWASE HASUI(1883-1957)

Ikegami Honmonji (Honmon Temple, Ikegami)

Woodblock print, signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 6 (1931) January
Vertical *oban*: 15⅜ x 10⅜ in. (39.1 x 26.4 cm.)

$1,000-1,500



204 KAWASE HASUI (1883-1957)

Yuki no Mukojima (Snow at Mukojima)

Woodblock print, signed *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated Show 6 (1931) December
Vertical *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

$1,000-1,500



205 KAWASE HASUI (1883-1957)

Shinagawa

Woodblock print, from the series *Tokaido fukei senshu* (Selected Tokaido landscapes), signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 6 (1931) March
Vertical *oban*: 15⅛ x 10¼ in. (38.4 x 26 cm.)

$1,000-1,500



206 KAWASE HASUI (1883-1957)

Shinobazu Benten no yuki (Snow at Shonobazu Benten Shrine)

Woodblock print, sigend *Hasui*, sealed *Kawase*, published by Tokyo Shobido, dated Showa 6 (1931) January
Vertical *oban*: 15¼ x 10¼ in. (38.7 x 26 cm.)

$3,000-5,000



207 KAWASE HASUI(1883-1957)

Nezu-gongen no yuki (Snow at Nezu-Gongen Shrine)

Woodblock print, from the series *Nihon fukei shu higashi Nihon hen* (Collection of scenic views of Japan: Eastern Japan), signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 8 (1933)
Vertical *oban*:15¼ x 10¼ in. (38.7 x 26 cm.)

$1,000-1,500



208

208 KAWASE HASUI (1883-1957)

Shiba koen no yuki (Snow at Shiba Park)

Woodblock print, sigend *Hasui* and sealed *Kawase*, published by Watanabe Shozaburo, dated Showa 6 (1931) January
Vertical *oban*: 10¼ x 15⅜ in. (26 x 39.1 cm.)

$1,000-1,500

209 KAWASE HASUI (1883-1957)

Kinosaki, Tajima

Woodblock print, from the series*Tabi miyage dai sanshu*(Souvenirs of travel iii), signed *Hasui*, sealed *Kawase*, published by Watanabe Shozaburo
Horizontal *oban*: 10⅛ x 15 in. (25.7 x 38.1 cm.)

$2,000-3,000



209





210 KAWASE HASUI (1883-1957)

Fukagawa Kiyosumien
(Kiyosumi Park in Fukagawa)

Signed *Hasui*, sealed in red and titled
Watercolor on paper
14⅛ x 10¼ in. (35.9 x 26 cm.)

$3,000-4,000

211 KAWASE HASUI (1883-1957)

Urahama, Echigo

Woodblock print, from the series *Tabi miyage dai nishu*(Souvenirs of travel ii), signed and sealed *Hasui*, dated Taisho 10 (1921) August, published by Watanabe Shozaburo
Horizontal*oban*: 10⅝ x 15⅜ in. (27 x 39.1 cm.)

$8,000-12,000



212 KAWASE HASUI (1883-1957)

Shiba Zojoji (Zojoji Temple, Shiba)

Woodblock print, from the series*Tokyo nijukkei*(Twenty views of Tokyo), signed *Hasui* and sealed*Kawase*, published by Watanabe Shozaburo, datedTaisho 14 (1925)
Vertical*oban*: 15⅛x 10⅜ in. (38.4 x 26.4 cm.)

$10,000-15,000



213 KAWASE HASUI (1883-1957)

Yuki ni kure no Terashima mura (Evening snow at Terashima Village)

Woodblock print, from the series *Tokyo junidai* (Twelve scenes of Tokyo), sigend *Hasui* and sealed, dated winter Taisho 9 (1920)
Vertical *oban*: 15¼ x 10⅜ in. (38.7 x 26.4 cm.)

$8,000-12,000



214 YOSHIDA HIROSHI (1876-1950)

Daitenjodake yori (From Mount Tenjo)

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida* and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Horizontal *oban*: 10⅝ x 15¾ in. (27 x 40 cm.)

$1,500-2,000



215 YOSHIDA HIROSHI (1876-1950)

Tateyama Betsuzan

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida* and sealed, on right margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Horizontal *oban*: 10⅝ x 16¼ in. (27 x 41.3 cm.)

$1,500-2,000



216 YOSHIDA HIROSHI (1876-1950)

Goshikigahara

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida* and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Horizontal *oban*: 10½ x 16 in. (26.7 x 40.6 cm.)

$1,000-2,000

217 YOSHIDA HIROSHI (1876-1950)

Kawaguchi ko (Fuji from Kawaguchi Lake)

Woodblock print, from the series Ten views of Mount Fuji, signed *Yoshida* and sealed, on left margin sealed *Jizuri* (self-printed), dated Taisho 15 (1926) and titled in Japanese
15¾ x 21⅛ in. (40 x 53.7 cm.)

$3,500-4,500



218 YOSHIDA HIROSHI (1876-1950)

Goraiko (Early morning)

Woodblock print, from the series Ten views of Mount Fuji, sigend *Yoshida*and sealed, on left margin sealed *Jizuri*(self-printed), dated Showa 3 (1928) and titled in Japanese
Horizontal *oban*: 10¾ x 16⅜ in. (27.3 x 41.6 cm.)

$1,500-2,500



219 YOSHIDA HIROSHI (1876-1950)

Fujiyama from Miho

Woodblock print, signed *Yoshida*and sealed, on left margin sealed *Jizuri*(self-printed), dated Showa 10 (1935) and titled in Japanese
Horizontal *oban*: 10⅝ x 15¾ in. (27 x 40 cm.)

$1,000-2,000





220 YOSHIDA HIROSHI (1876-1950)

Harinoki sekkei (Climbing Snow Valley)

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida*and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Vertical *oban*: 16⅛ x 10¾ in. (41 x 27.3 cm.)

$1,500-2,000



222 YOSHIDA HIROSHI (1876-1950)

Washibadake Yaei (Camping at Washibadake)

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida* and sealed, on right margin sealed *Jizuri* (self-printed) and titled in Japanese, on left margin dated Taisho 15 (1926)
Vertical oban: 15⅞ x 10¾ in. (40.3 x 27.3 cm.)

$2,000-3,000



221 YOSHIDA HIROSHI (1876-1950)

Yarigatake

Woodblock print, from the series Twelve scenes in the Japanese Alps, signed *Yoshida*and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Vertical *oban*: 16¼ x 10¾ in. (41.3 x 27.3 cm.)

$1,500-2,000



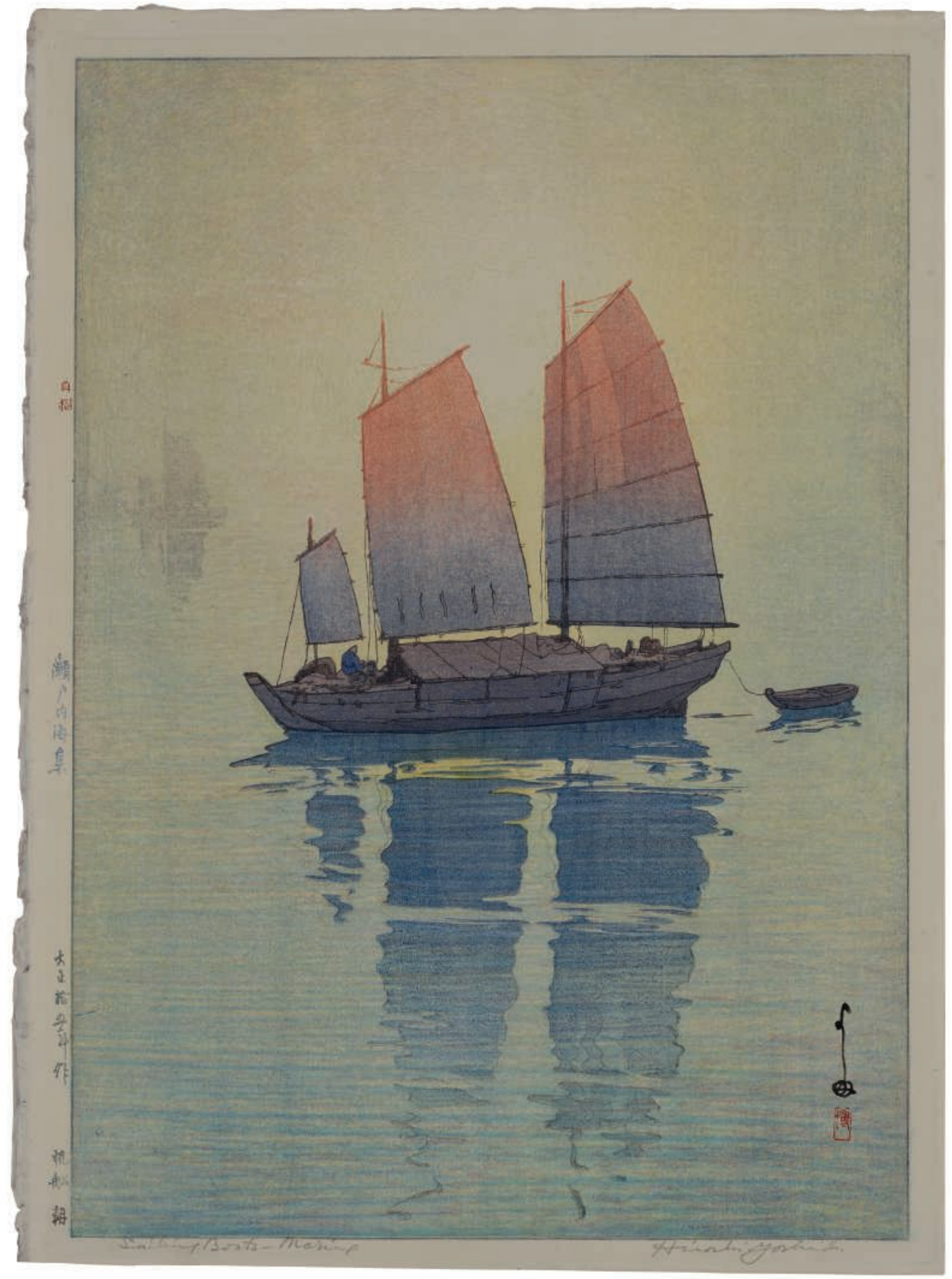
223 YOSHIDA HIROSHI (1876-1950)

Wetterhorn

Woodblock print, sigend *Yoshida*, on margin sealed *Jizuri*(self-printed), dated Taisho 14 (1925)
Vertical *oban*: 15¾ x 10⅞ in. (40 x 27.6 cm.)

$1,500-2,500





224 YOSHIDA HIROSHI (1876-1950)

Jungfrau

Woodblock print, signed *Yoshida*, on left margin sealed *Jizuri*(self-printed) and titled in Japanese
Horizontal *oban*: 10⅝ x 15¼ in. (27 x 38.7 cm.)

$2,000-3,000

225 YOSHIDA HIROSHI (1876-1950)

Hansen asa (Sailing Boat Morning)

Woodblock print, from the series Seto inland sea, signed *Yoshida*and sealed, on left margin sealed *Jizuri* (self-printed), dated Taisho 15 (1926) and titled in Japanese
Vertical oban: 21¼ x 15¾ in. (54 x 40 cm.)

$6,000-8,000



226 YOSHIDA HIROSHI (1876-1950)

Ike no koi (Carps in a pond)

Woodblock print, signed *Yoshida* and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Vertical *oban*: 16 x 10¾ in. (40.6 x 27.3 cm.)

$1,000-1,500



227 YOSHIDA HIROSHI (1876-1950)

Chochin ya (Lantern maker)

Woodblock print, signed *Yoshida*and sealed, on left margin sealed *Jizuri*(self-printed), dated Taisho 15 (1926) and titled in Japanese
Vertical *oban*: 16½ x 10¾ in. (41.9 x 27.3 cm.)

$1,000-1,500



228 TAKAHASHI SHOTEI (1871-1945)

Ashitakayama fumoto (The Foot of the Mount Ashitaka)

Woodblock print, signed *Hiroaki*, sealed *Shotei*, published by Fusui Gabo, 1932, numbered 6/100
Large vertical *oban*: 20⅞ x 14¼ in. (54 x 36.2 cm.)

$5,000-7,000



229 TORII KOTONDO (1900-1976)

Nagajuban (Under robe)

Woodblock print, signed *Kotondo saku*and sealed *Kotondo*, published by Sakai and Kawaguchi, dated Showa 4 (1929) July, editioned 56/200 on reverse with signature
Vertical oban: 18⅜ x 11⅜ in. (46.7 x 28.9 cm.)

$2,000-3,000

231 TORII KOTONDO (1900-1976)

Kamisuki (Combing Hair)

Woodblock print, signed *Kotondo saku*and sealed *Kotondo*, published by *Kawaguchi*, dated Showa 4 (1929) October, edition 197/300 on reverse
Vertical oban: 18⅛ x 11¾ in. (46 x 29.8 cm.)

$2,000-3,000





230 TORII KOTONDO (1900-1976)

Shobu yukata (Summer robe with iris pattern)

Woodblock print, signed *Kotondo ga*, sealed *Kotondo*
Vertical oban: 18⅝ x 11⅝ in. (47.3 x 29.5 cm.)

$6,000-8,000

232 TORII KOTONDO (1900-1976)

Momiji (Maple leaves)

Woodblock print, sigend *Kotondo ga*, sealed *Kotondo*, editioned 23/100 on reverse
Vertical *oban*: 18½ x 11⅝ in. (47 x 29.5 cm.)

$6,000-8,000





233 ITO SHINSUI (1898-1972)

Yoku go (After bath)

Woodblock print, from the series *Gendai bijinshu dai isshu* (Modern beauties), sigend *Shinsui ga,* sealed *Shinsui*, dated Showa 5 (1930) summer, published by Watanabe Shozaburo, editioned 219/250
Vertical *oban*: 16¾ x 10⅞ in. (42.5 x 27.6 cm.)

$2,000-3,000



234 ITO SHINSUI (1898-1972)

Haneri (Collar of an undergarment)

Woodblock print, from the series *Gendai bijinshu dai isshu* (Modern beauties), sigend *Shinsui ga,* sealed *Shinsui*, published by Watanabe Shozaburo, editioned 141/250
Vertical *oban*: 16⅞ x 11 in. (42.9 x 27.9 cm.)

$2,000-3,000



235 ITO SHINSUI (1898-1972)

Kaya (Mosquito net)

Woodblock print, from the series *Gendai bijinshu dai isshu* (Modern beauties), sigend *Shinsui ga,* sealed *Shinsui*, dated Showa 4 (1929) May, published by Watanabe Shozaburo, editioned 141/250
Vertical *oban*: 16⅝ x 10⅞ in. (42.2 x 27.6 cm.)

$2,000-3,000



236 ITO SHINSUI (1898-1972)

Gifu chochin (Gifu paper lantern)

Woodblock print, from the series *Gendai bijinshu dai isshu* (Modern beauties), signed and sealed *Shinsui*, dated Showa 5 (1930) horse year summer, published by Watanabe Shozaburo, editioned 141/250
Vertical *oban*: 16¾ x 10¾ in. (42.5 x 27.3 cm.)

$2,000-3,000



237 ITO SHINSUI (1898-1972)

Fubuki (Snowstorm)

Woodblock print, from the series*Gendai bijinshu dai nishu* (The second series of modern beauties), signed *Shinsui ga*, sealed *Shinsui*, dated Showa 7 (1932) December, sealed on reverse *Tokubetsu waku* (special group) with publisher sealed *Watanabe*
Vertical *oban*: 17¼ x 10¾ in. (43.7 x 27.3 cm.)

$6,000-8,000



238 ITO SHINSUI (1898-1972)

Samidare (Rain in the Fifth Month)

Woodblock print, from the series *Gendai bijinshu dai isshu* (Modern beauties), signed and sealed *Shinsui*, dated Showa 6 (1931) May, published by Watanabe Shozaburo, editioned 141/250 on reverse
Vertical *oban*: 17⅛ x 10⅞ in. (43.5 x 27.6 cm.)

$2,000-3,000

239 ITO SHINSUI (1898-1972)

Yu no ka (Fragrance of the hot spring)

Woodblock print, from the series *Gendai bijinshu dai-isshu*(The first series of modern beauties), signed *Shinsui ga*, publisher sealed *Watanabe*, dated Showa 5 (1930) autumn, editioned 29/250 on reverse with publisher sealed *Watanabe*
Vertical *oban*: 16⅞ x 10⅝ in. (42.9 x 27 cm.)

$2,000-3,000



240 ITO SHINSUI (1898-1972)

Hagoita (Battledore)

Woodblock print, signed *Shinsui ga,* sealed *Shinsui*, published by Watanabe Shozaburo
Vertical *oban*: 20¾ x 14 in. (52.7 x 35.6 cm.)

$2,000-3,000

For another impression, see Minneapolis Institute of Art (2002.161.157).





241 ITO SHINSUI (1898-1972)

Hatsu yukata (First time cottom summer robe)

Woodblock print, from the series*Gendai bijinshu dai-isshu*(The first series of modern beauties), signed *Shinsui ga*, sealed *Shinsui*, dated Showa 4 (1929) early summer, editioned on reverse 41/250 with publisher sealed *Watanebe*
Vertical *oban*: 16⅞ x 10⅞ in. (42.9 x 27.6 cm.)

$2,000-3,000



242 ITO SHINSUI (1898-1972)

Mayuzumi (Blackening the eyebrows)

Woodblock print, signed *Shinsui ga*, sealed *Shinsui*, publisher sealed *Watanabe*, dated Showa 3 (1928) Janurary, editioned 8/200 on reverse
Horizontal *oban*: 11⅛ x 15¾ in. (28.3 x 40 cm.)

$8,000-12,000





243 ITO SHINSUI (1898-1972)

Haru (Spring)

Woodblock print, signed *Shinsui*and sealed,
dated Febuary Taisho 6 (1917)
19⅜ x 9¾ in. (49.2 x 24.8 cm.)

$8,000-12,000

For another impression, see Art Institute of Chicago (1939.1590).

244 ITO SHINSUI (1898-1972)

Yujo (Courtesan)

Woodblock print, sigend *Shinsui*and sealed,
dated December Taisho 5 (1916), published by
Watanabe Shozaburo
16⅞ x 8⅞ in. (42.9 x 22.5 cm.)

$10,000-15,000

For another impression, see Museum of Fine Arts, Boston (39.285).



245 TAKAHASHI HIROAKI (SHOTEI) (1871-1945)

Beauty by a brazier

Woodblock print, signed *Hiroaki*, sealed *Shotei*, dated Taisho 14 (1925) Feburary, published by Watanabe Shozaburo, editioned 56/100
Vertical *oban*: 16⅜ x 10⅜ in. (41.6 x 26.4 cm.)

$2,000-3,000



246 KITANO TSUNETOMI (1880-1947)

Sagi musume (The heron maiden)

Woodblock print, signed *Tsunetomi hitsu*and sealed, published by Nezu Saitaro, edition numbered 109
21⅜ x 14¼ in. (54.3 x 36.2 cm.)

$6,000-8,000

247 PAUL JACOULET (1896–1960)

La Confidente (The Confidants)

Woodblock print, from *Bat*series, signed Paul Jacoulet and sealed, numbered 135/150 on reverse
18¼ x 14⅛ in. (46.4 x 35.9 cm.)

$1,000-1,500



248 PAUL JACOULET (1896–1960)

Le Pacifique Mysterieux. Mers Du Sud (The Mysterious Pacific)

Woodblock print, signed Jacoulet in pencil and sealed, titled to the lower right corner, sealed PJ on reverse
18¾ x 14⅛ in. (47.6 x 35.9 cm.)

$8,000-12,000





KOREAN ART

(LOTS 249–259)

249 ANONYMOUS (16TH CENTURY)

Gathering of Government Officials

Calligraphy dated 1565
Hanging scroll; ink on silk
18¼ x 22 in. (46.4 x 55.9 cm.)
With wood box inscribed and signed *Soshin ki*
(Togari Soshin'an; 1893-1944)

$30,000-40,000

PROVENANCE:
Private Collection, Japan

The subject of this rare painting, recently discovered in a Japanese collection, is a gathering of six officials in an idyllic setting on a bluff overlooking a lake or a large river. The painting is in the style of An Gyeon (active ca. 1440-70), but differs from others of the period in that it has fewer landscape elements. One painting attributed to An Gyeon School in the collection of the National Museum of Korea, Seoul, that represents gathering of officials at the Board of Defense, is visually similar to this one, and the date of 1541 indicate that such gatherings and associated paintings were well established by the first half of the sixteenth century (accession number, Sinsu 13555) (fig. 1). The title and list of attendees might have been cropped.



Anonymous, *Gathering of Officials at the Board of Defense*. Korea, Joseon Dynasty, 16th century. National Museum of Korea, Sinsu 13555



250 ANONYMOUS (17TH-19TH CENTURY)

Tiger and Magpie

With spurious signature *Tangyin* (Tang Yin; 1470-1524)
Hanging scroll; ink and color on silk
65⅜ x 33⅞ in. (166.1 x 86 cm.)

$50,000-60,000

The feline face, long vertical stripes, clawed paws, and long tail identify the beast with those markings as a tiger, which is regarded as a guardian that wards away evil spirits and a sacred creature that brings good fortune. Though not one of the Four Directional Deities, or Sasin—a term referring to the mythical animals guarding the four cardinal directions: Azure Dragon of the East, White Tiger of the West, Black Tortoise-and-Serpent of the North and Vermilion Bird of the South—the tiger has long been associated with Korea and Korean culture, and it figures in Korea's foundation mythology. In fact, the oldest Korean historical records that mention the tiger associate it with Dangun, Korea's legendary founding father. The tiger is often shown together with a pine tree and an auspicious bird, magpie.

Tang Yin (1470–1524) was one of the most important Chinese artists from mid-Ming dynasty and the inscribed date of Xinmao year corresponds to 1471 or 1531, which seems implausible during Tang's lifetime.

For a similar painting in the Okada Museum of Art, see Kobayashi Tadashi, ed., *Masterpieces of the Okada Museum of Art, vol. 2* (Kanagawa: Okada Museum of Art, 2018), no. 93.



251 A GILT-BRONZE SCULPTURE OF A BIRD ON PERCH

7TH CENTURY

The gilt-bronze wind charm of a bird on perch,
the eyes of bird inlaid in stone, applied with
feeder and water bowl
10¾ in. (27.3 cm.) high

$30,000-40,000

EXHIBITED:

Osaka, Takashimaya Department Store, Nanba, "Chosen Kogei Tenrankai," 1939.11.18-20.

LITERATURE:

Kushi Takushin, ed., *Zusetsu Chosen bijutsushi* (Illustrated book of Korean art history) (Tokyo: Bunmei Shokai, 1941)

Chosen Kogei Kenkyukai (Korean Craft Research Committee), ed., *Chosen Kogei Tenrankai zuroku* (Illustrated Catalogue of an Exhibition of Korean Crafts) (Tokyo: Chosen Kogei Kenkyukai), 1941, no. 222



The present figure illustrated in *Zusetsu Chosen bijutsushi*, 1941, no number



252 A GILT-BRONZE STANDING FIGURE OF BUDDHA

UNIFIED SILLA DYNASTY (9TH CENTURY)

The standing figure, shown frontally with legs slightly separated beneath the hem of the robe, the hands held in *vitarkamudra*, the gesture of teaching the Dharma, the back hollow with two oblong aperture and remains of one mounting peg
10 in. (25.4 cm.) high

$30,000-40,000

PROVENANCE:

Private Collection, Japan

The Unified Silla dynasty from the late seventh through the ninth centuries was one of political stability when an international style held sway throughout East Asia. This figure shows refined style of Buddhist sculpture from Unified Silla Dynasty.

For a figure in similar style in the collection of Nezu Museum, see Matsubara Saburo., ed. *Kankoku kondobutsu Kenkyu*(Study of Korean gilt bronze Buddhist figures), 1985, p. 167 b



253 A GILT-BRONZE RELIQUARY CASKET

UNIFIED SILLA DYNASTY (8TH CENTURY)

The square reliquary casket with a roof-shaped lid, finely designed with lotus flowers, clouds, bead-chains and incised details, the lid set with a lotus flower finial and the interior with a floral pedestal to hold a glass sarira bottle now missing
4⅞ in. (12.4 cm.) high

$30,000-40,000

PROVENANCE:

Private Collection, Osaka, Japan, in the 1950s

There is a nearly identical gold reliquary Baekje Kingdom (c. 18 BC-AD 660) discovered during the dismantling and rebuilding of the Five-story pagoda in Wanggung-ri in 1965 in the collection of National Museum of Korea, Seoul (fig.1).



Sarira Reliquaries from the Five-story Stone Pagoda in Wanggung-ri. Korea, Unified Silla Period, 7th century. National Museum of Korea, Sinsu 2123



254 A CELADON STONEWARE JAR WITH FOUR HANDLES

GORYEO DYNASTY (12TH CENTURY)

The elegant-shaped body with wide mouth and evenly rounded shoulders above the tapering body, applied with four loop handles, incised on four sides with a large lotus spray and the neck with auspicious fungus-head-shaped cloud collar, covered by a rich green celadon glaze with high sheen and dense crackle
10 in. (25.4 cm.) high

$100,000-200,000

PROVENANCE:

Private Collection, Japan, acquired prior to 1930s

With its satisfying shape, harmonious decoration of fully blooming lotuses, and exquisitely colored celadon glaze, this vase is compellingly beautiful. Korea's best-known ceramics, the celadon wares, were produced during the Goryeo dynasty (918–1392), an era of supreme artistic refinement. Plain vessels and ones with molded, incised, or carved decoration typify eleventh- and early twelfth-century Korean wares, while ones with designs inlaid in black and white slips, such as this superb vase, epitomize those from the mid-twelfth through the fourteen centuries. Korean celadon glazes tend to be more transparent and also more bluish green than those of contemporaneous Chinese celadons. The finest Korean celadons rival their Chinese counterparts in terms of both artistic sophistication and technical achievement. Virtually identical vase with, dated to the twelfth century, appears in the collections of the Museum Fine Arts, Boston (19.927).



255 A LARGE WHITE PORCELAIN JAR AND A COVER

JOSEON DYNASTY (15TH CENTURY)

Of evenly proportioned ovoid form with short rolled rim applied with a lustrous transparent glaze, falling in several thicker runs from the shoulders, lending the streams a blue cast, the shallow recessed base unglazed; the circular cover moulded with a lotiform knop and also applied with a transparent glaze
12¼ in. (31.1 cm.) high including cover

$250,000-300,000

PROVENANCE:

Private Collection, Japan, acquired prior to 1930s

LOT ESSAY



A *BUNCHEONG* SLIP-DECORATED STONEWARE BOTTLE VASE

JOSEON DYNASTY (15-16TH CENTURY)

Of flattened globular form rising from a short circular foot, with the cylindrical flared neck, covered with white slip and painted in iron-brown with a flower with leaves to one side, applied with a celadon-tinged clear glaze, the circular foot rim unglazed
10 in. (25.4 cm.) high

$150,000-200,000

LOT ESSAY





257 A LARGE WHITE PORCELAIN JAR

JOSEON DYNASTY (18TH CENTURY)

Of lantern form set on a short circular foot and with tall, upright rim with flat mouth, decorated in cobalt underglaze with auspicious-character roundels representing longevity (*Su*) and good fortune (*Bok*), with a clear glaze of blue cast and variegated crackle, foot rim unglazed
15 in. (38.1 cm.) high

$25,000-35,000

PROVENANCE:
Shimaoka Tatsuzo (1919-2007) by repute





258 A BLUE-AND-WHITE PORCELAIN JAR WITH TAEGUK AND CONSTELLATION DESIGN

JOSEON DYNASTY (19TH CENTURY)

Of high-shouldered ovoid form with tall, upright neck, decorated in cobalt underglaze with Daoist constellation including the Big Dipper and comma-shaped designs, the foot and rim encircled by narrow double-lines of underglaze blue and the whole jar applied with a clear glaze
14¾ in. (45.1 cm.) high

$30,000-50,000

LOT ESSAY





259 A BLUE-AND-WHITE PORCELAIN JAR WITH AUTUMN GRASSES

JOSEON DYNASTY (18TH CENTURY)

The ovoid form, delicately painted in underglaze-blue with four autumn grasses and insects, the shoulder with four auspicious-character roundels representing longevity (*Su*), good fortune (*Bok*), good health (*Gang*) and peace (*Nyeong*), the mouth rim with a line, the body applied with a lustrous transparent overglaze
14¼ in. (36.2 cm.) high and 12½ in. (31.8 cm.) wide

$200,000-350,000

PROVENANCE:
Private Collection, Japan



White porcelain with Plum Tree and Orchid Design and the Inscriptions. Korea, Joseon Dynasty, 18th century. National Museum of Korea, Dongwon 465





Used as storage vessels and occasionally as vases for monumental floral displays at banquets and ceremonies, such large, broad-shouldered, narrow-waisted jars were popular in Korea from the seventeenth through the nineteenth centuries. Some feature landscape decoration, while others boast dragons, tigers, *haetae*, or other favored beasts, and yet others sport floral designs or auspicious Chinese characters. Made in the eighteenth century, this jar features four blossoming plants, each growing from a continuous, if minimally indicated, ground line, the plants interspersed with roundels emblazoned with auspicious Chinese characters reading from right to left (in Korean pronunciation)*su*, *bok*, gang, and *nyeong*, which mean—and which offer wishes to the viewer for—longevity, good fortune, good health, and peace.

This jar's form doubtless finds distant inspiration in *meiping*vessels created in China during the Northern Song period (960–1127). Despite the poetic name meaning "plum vase," *meiping*(Korean, *maebyeong*) vessels were not originally used as vases for the display of cut branches of blossoming plum but were elegant storage bottles for wine and other liquids. Korean potters of the twelfth and thirteenth centuries, during the Goryeo dynasty (918–1392), gave the *maebyeong*form its classic interpretation, with broad shoulders, narrow waist, and lightly flaring foot.

Crafted in both porcelain and*buncheong*stoneware, the *maebyeong*form persisted into the Joseon dynasty (1392–1910), following its own evolutionary path. Dated by inscription to 1489, a monumental Korean blue-and-white porcelain jar with pine and bamboo décor in the collection of Dongguk University Museum, Seoul (National Treasure no. 176; See: In Blue and White: Porcelain of the Joseon Dynasty, Seoul: National Museum of Korea, 2015, p. 14, no. 3), reveals that by the late fifteenth-century the *maebyeong*vessel had evolved from slender-necked bottle into wide-mouthed jar; it further reveals that in the transformation from bottle to jar, such vessels saw both an increase in size and a change in proportions, the shoulder becoming ever broader, presumably to accommodate the wider mouth. As evinced by a porcelain jar embellished with a branch of fruiting grapevine painted in underglaze iron brown, the jar now in the collection of Ewha Women's University Museum, Seoul (National Treasure no. 107), seventeenth-century potters gave the jar form the robust interpretation that would continue through the end of the dynastic era. Unique to Korea, jars with bulging shoulders and gently curved side walls that descend to a constricted base were ubiquitous during the seventeenth, eighteenth, and nineteenth centuries. Formally termed *jun*in Korean, this jar shape is sometimes also called a "moon jar"—*dal hangari*—though that name technically should be reserved for large round jars whose globular shape recalls a full moon.

Seventeenth- and early eighteenth-century examples have a short, vertical, collar-like neck and an exaggerated profile, with massive shoulders and constricted waist; of closely related form, those from the second half of the eighteenth century display a less exaggerated profile that incorporates a gentle S-curve, and they have a slightly higher neck; that classic form continues into the first decades of the nineteenth century. Jars from later in the nineteenth century, by contrast, exhibit a more mannered profile with narrower shoulders, an attenuated body, a beveled foot, and a tall, cylindrical neck.

The Chinese characters that embellish this jar are clearly written and easily readable, but the flowers are more difficult to identify, as they are sketchily rendered and are all depicted with the same grass-like leaves. Although many authors simply identify the motif as "floral designs" or generically term all the flowers "orchids", the careful differentiation of the blossoms from plant to plant permits an attempt at more specific identification. Thus, the flower between the *su*and *bok* roundels might be identified as an orchid, the flower between the *bok*and gang roundels as dianthus—commonly known in English as pinks—that between the gang and*nyeong*roundels as narcissus, and that between the *nyeong* and *su*roundels as chrysanthemum. All cultivated in East Asia, those flowering plants frequently appear in Chinese and Korean paintings. Such jars, sparsely but delicately painted with favored plants and embellished with auspicious characters, were very much in the taste of Korean literati of the Joseon dynasty.

Korean potters began to produce blue-and-white ware —i.e., porcelain with designs painted in underglaze cobalt blue—as early as the fifteenth century, in imitation of Chinese porcelains of the early Ming period (1368–1644). Most extant Korean porcelains from the sixteenth and seventeenth centuries feature designs painted in underglaze iron brown, but blue-and-white ware appeared in quantity again in the late seventeenth century and would dominate the later Korean ceramic tradition.

The cobalt-blue of the best Chinese porcelains ranges from dark royal to navy blue, but that of the finest Korean porcelains wares typically is a pale, almost silvery, blue, as evinced by designs on this jar. The decorative schemes on Chinese wares generally are continuous, stretching all the way 'round the vessel; by contrast, the decoration on Korean porcelains often is discontinuous, with discrete design elements appearing around the vessel. The Korean wares' lack of borders—or, if used, very simple borders—stands in marked contrast to the elaborate top and bottom borders characteristic of Chinese wares. In addition, from the fifteenth century onward, the painting on the best Korean porcelains closely approximates that on paper and silk.

Two closely related jars appear in the collection of the National Museum of Korea, Seoul (don 351 and don 465). Two additional jars, both closely related, are in the collection of the Museum of Oriental Ceramics, Osaka (acc. nos. 20454 and 20601), and the collections of the Kyoto National Museum, Kyoto, and the Nezu Institute of Fine Arts, Tokyo, each include one related jar. In addition, two related jars are in the Samsung Collection at the Ho'am Museum, Yong'in, Korea. Similar in shape, all of these jars sport the same four flowering plants, the blossoms differentiated in exactly the same manner; some have a ground line from which the plants grow, others do not. Only the jar in the National Museum of Korea (don 465) also has roundels with Chinese characters reading *su*, *bok, gang*, and*nyeong*; the others lack those decorative elements. One jar in the Ho'am Museum has two roundels, one placed immediately above the other, with Chinese characters reading *ju jun*, meaning "wine jar."



CONDITIONS OF SALE • BUYING AT CHRISTIE'S

CONDITIONS OF SALE

These Conditions of Sale and the Important Notices and Explanation of Cataloguing Practice set out the terms on which we offer the **lots** listed in this catalogue for sale. By registering to bid and/or by bidding at auction you agree to these terms, so you should read them carefully before doing so. You will find a glossary at the end explaining the meaning of the words and expressions coloured in **bold**.

Unless we own a **lot** in whole or in part (Δ symbol), Christie's acts as agent for the seller.

A BEFORE THE SALE

1 DESCRIPTION OF LOTS

(a) Certain words used in the catalogue description have special meanings. You can find details of these on the page headed "Important Notices and Explanation of Cataloguing Practice" which forms part of these terms. You can find a key to the Symbols found next to certain catalogue entries under the section of the catalogue called "Symbols Used in this Catalogue".

(b) Our description of any **lot** in the catalogue, any **condition** report and any other statement made by us (whether orally or in writing) about any **lot**, including about its nature or **condition**, artist, period, materials, approximate dimensions, or **provenance** are our opinion and not to be relied upon as a statement of fact. We do not carry out in-depth research of the sort carried out by professional historians and scholars. All dimensions and weights are approximate only.

2 OUR RESPONSIBILITY FOR OUR DESCRIPTION OF LOTS

We do not provide any guarantee in relation to the nature of a **lot** apart from our **authenticity warranty** contained in paragraph E2 and to the extent provided in paragraph I below.

3 CONDITION

(a) The **condition** of **lots** sold in our auctions can vary widely due to factors such as age, previous damage, restoration, repair and wear and tear. Their nature means that they will rarely be in perfect **condition**. **Lots** are sold "as is," in the **condition** they are in at the time of the sale, without any representation or warranty or assumption of liability of any kind as to **condition** by Christie's or by the seller.

(b) Any reference to **condition** in a catalogue entry or in a **condition** report will not amount to a full description of condition, and images may not show a **lot** clearly. Colours and shades may look different in print or on screen to how they look on physical inspection. **Condition** reports may be available to help you evaluate the **condition** of a **lot**. **Condition** reports are provided free of charge as a convenience to our buyers and are for guidance only. They offer our opinion but they may not refer to all faults, inherent defects, restoration, alteration or adaptation because our staff are not professional restorers or conservators. For that reason **condition** reports are not an alternative to examining a **lot** in person or seeking your own professional advice. It is your responsibility to ensure that you have requested, received and considered any **condition** report.

4 VIEWING LOTS PRE-AUCTION

(a) If you are planning to bid on a **lot**, you should inspect it personally or through a knowledgeable representative before you make a bid to make sure that you accept the description and its **condition**. We recommend you get your own advice from a restorer or other professional adviser.

(b) Pre-auction viewings are open to the public free of charge. Our specialists may be available to answer questions at pre-auction viewings or by appointment.

5 ESTIMATES

Estimates are based on the **condition**, rarity, quality and **provenance** of the **lots** and on prices recently paid at auction for similar property. **Estimates** can change. Neither you, nor anyone else, may rely on any **estimates** as a prediction or guarantee of the actual selling price of a **lot** or its value for any other purpose. **Estimates** do not include the **buyer's premium** or any applicable taxes.

6 WITHDRAWAL

Christie's may, at its option, withdraw any **lot** from auction at any time prior to or during the sale of the **lot**. Christie's has no liability to you for any decision to withdraw.

7 JEWELLERY

(a) Coloured gemstones (such as rubies, sapphires and emeralds) may have been treated to improve their look, through methods such as heating and oiling. These methods are accepted by the international jewellery trade but may make the gemstone less strong and/or require special care over time.

(b) All types of gemstones may have been improved by some method. You may request a gemmological report for any item which does not have a report if the request is made to us at least three weeks before the date of the auction and you pay the fee for the report.

(c) We do not obtain a gemmological report for every gemstone sold in our auctions. Where we do get gemmological reports from internationally accepted gemmological laboratories, such reports will be described in the catalogue. Reports from American gemmological laboratories will describe any improvement or treatment to the gemstone. Reports from European gemmological laboratories will describe any improvement or treatment only if we request that they do so, but will confirm when no improvement or treatment has been made. Because of differences in approach and technology, laboratories may not agree whether a particular gemstone has been treated, the amount of treatment, or whether treatment is permanent. The gemmological laboratories will only report on the improvements or treatments known to the laboratories at the date of the report.

(d) For jewellery sales, **estimates** are based on the information in any gemmological report. If no report is available, assume that the gemstones may have been treated or enhanced.

8 WATCHES & CLOCKS

(a) Almost all clocks and watches are repaired in their lifetime and may include parts which are not original. We do not give a **warranty** that any individual component part of any watch is **authentic**. Watchbands described as "associated" are not part of the original watch and may not be **authentic**. Clocks may be sold without pendulums, weights or keys.

(b) As collectors' watches often have very fine and complex mechanisms, you are responsible for any general service, change of battery, or further repair work that may be necessary. We do not give a **warranty** that any watch is in good working order. Certificates are not available unless described in the catalogue.

(c) Most wristwatches have been opened to find out the type and quality of movement. For that reason, wristwatches with water resistant cases may not be waterproof and we recommend you have them checked by a competent watchmaker before use. Important information about the sale, transport and shipping of watches and watchbands can be found in paragraph H2(f).

B REGISTERING TO BID

1 NEW BIDDERS

(a) If this is your first time bidding at Christie's or you are a returning bidder who has not bought anything from any of our salerooms within the last two years you must register at least 48 hours before an auction begins to give us enough time to process and approve your registration. We may, at our option, decline to permit you to register as a bidder. You will be asked for the following:

(i) for individuals: Photo identification (driver's licence, national identity card, or passport) and, if not shown on the ID document, proof of your current address (for example, a current utility bill or bank statement);

(ii) for corporate clients: Your Certificate of Incorporation or equivalent document(s) showing your name and registered address together with documentary proof of directors and beneficial owners; and

(iii) for trusts, partnerships, offshore companies and other business structures, please contact us in advance to discuss our requirements.

(b) We may also ask you to give us a financial reference and/or a deposit as a condition of allowing you to bid. For help, please contact our Client Services Department at **+1 212-636-2000**.

2 RETURNING BIDDERS

As described in paragraph B(1) above, we may at our option ask you for current identification, a financial reference, or a deposit as a condition of allowing you to bid. If you have not bought anything from any of our salerooms within the last two years or if you want to spend more than on previous occasions, please contact our Client Services Department at **+1 212-636-2000**.

3 IF YOU FAIL TO PROVIDE THE RIGHT DOCUMENTS

If in our opinion you do not satisfy our bidder identification and registration procedures including, but not limited to completing any anti-money laundering and/or anti-terrorism financing checks we may require to our satisfaction, we may refuse to register you to bid, and if you make a successful bid, we may cancel the contract for sale between you and the seller.

4 BIDDING ON BEHALF OF ANOTHER PERSON

If you are bidding on behalf of another person, that person will need to complete the registration requirements above before you can bid, and supply a signed letter authorising you to bid for him/her. A bidder accepts personal liability to pay the **purchase price** and all other sums due unless it has been agreed in writing with Christie's, before commencement of the auction, that the bidder is acting as an agent on behalf of a named third party acceptable to Christie's and that Christie's will only seek payment from the named third party.

5 BIDDING IN PERSON

If you wish to bid in the saleroom you must register for a numbered bidding paddle at least 30 minutes before the auction. You may register online at **www.christies.com** or in person. For help, please contact the Client Service Department on **+1 212-636-2000**.

6 BIDDING SERVICES

The bidding services described below are a free service offered as a convenience to our clients and Christie's is not responsible for any error (human or otherwise), omission, or breakdown in providing these services.

(a) **Phone Bids**

Your request for this service must be made no later than 24 hours prior to the auction. We will accept bids by telephone for **lots** only if our staff are available to take the bids. If you need to bid in a language other than in English, you must arrange this well before the auction. We may record telephone bids. By bidding on the telephone, you are agreeing to us recording your conversations. You also agree that your telephone bids are governed by these Conditions of Sale.

(b) **Internet Bids on Christie's LIVE™**

For certain auctions we will accept bids over the Internet. For more information, please visit **https://www.christies.com/buying-services/buying-guide/register-and-bid/** As well as these Conditions of Sale, internet bids are governed by the Christie's LIVE™ Terms of Use which are available on is **https://www.christies.com/LiveBidding/OnlineTermsOfUse.aspx.**

(c) **Written Bids**

You can find a Written Bid Form at the back of our catalogues, at any Christie's office, or by choosing the sale and viewing the **lots** online at **www.christies.com**. We must receive your completed Written Bid Form at least 24 hours before the auction. Bids must be placed in the currency of the saleroom. The **auctioneer** will take reasonable steps to carry out written bids at the lowest possible price, taking into account the **reserve**. If you make a written bid on a **lot** which does not have a **reserve** and there is no higher bid than yours, we will bid on your behalf at around 50% of the **low estimate** or, if lower, the amount of your bid. If we receive written bids on a **lot** for identical amounts, and at the auction these are the highest bids on the **lot**, we will sell the **lot** to the bidder whose written bid we received first.

C CONDUCTING THE SALE

1 WHO CAN ENTER THE AUCTION

We may, at our option, refuse admission to our premises or decline to permit participation in any auction or to reject any bid.

2 RESERVES

Unless otherwise indicated, all **lots** are subject to a **reserve**. We identify **lots** that are offered without **reserve** with the symbol • next to the **lot number**. The **reserve** cannot be more than the **lot's low estimate**.

3 AUCTIONEER'S DISCRETION

The **auctioneer** can at his or her sole option:

(a) refuse any bid;

(b) move the bidding backwards or forwards in any way he or she may decide, or change the order of the **lots**;

(c) withdraw any **lot**;

(d) divide any **lot** or combine any two or more **lots**;

(e) reopen or continue the bidding even after the hammer has fallen; and

(f) in the case of error or dispute related to bidding and whether during or after the auction, continue the bidding, determine the successful bidder, cancel the sale of the **lot**, or reoffer and resell any **lot**. If you believe that the **auctioneer** has accepted the successful bid in error, you must provide a written notice detailing your claim within 3 business days of the date of the auction. The **auctioneer** will consider such claim in good faith. If the **auctioneer**, in the exercise of his or her discretion under this paragraph, decides after the auction is complete, to cancel the sale of a **lot**, or reoffer and resell a **lot**, he or she will notify the successful bidder no later than by the end of the 7th calendar day following the date of the auction. The **auctioneer's** decision in exercise of this discretion is final. This paragraph does not in any way prejudice Christie's ability to cancel the sale of a **lot** under any other applicable provision of these Conditions of Sale, including the rights of cancellation set forth in sections B(3), E(2)(i), F(4), and J(1).

4 BIDDING

The **auctioneer** accepts bids from:

(a) bidders in the saleroom;

(b) telephone bidders;

(c) internet bidders through 'Christie's LIVE™ (as shown above in paragraph B6); and

(d) written bids (also known as absentee bids or commission bids) left with us by a bidder before the auction.

5 BIDDING ON BEHALF OF THE SELLER

The **auctioneer** may, at his or her sole option, bid on behalf of the seller up to but not including the amount of the **reserve** either by making consecutive bids or by making bids in response to other bidders. The **auctioneer** will not identify these as bids made on behalf of the seller and will not make any bid on behalf of the seller at or above the **reserve**. If **lots** are offered without **reserve**, the **auctioneer** will generally decide to open the bidding at 50% of the **low estimate** for the **lot**. If no bid is made at that level, the **auctioneer** may decide to go backwards at his or her sole option until a bid is made, and then continue up from that amount. In the event that there are no bids on a **lot**, the **auctioneer** may deem such **lot** unsold.

6 BID INCREMENTS

Bidding generally starts below the **low estimate** and increases in steps (bid increments). The **auctioneer** will decide at his or her sole option where the bidding should start and the bid increments. The usual bid increments are shown for guidance only on the Written Bid Form at the back of this catalogue.

7 CURRENCY CONVERTER

The saleroom video screens (and Christies LIVE™) may show bids in some other major currencies as well as US dollars. Any conversion is for guidance only and we cannot be bound by any rate of exchange used. Christie's is not responsible for any error (human or otherwise), omission or breakdown in providing these services.

8 SUCCESSFUL BIDS

Unless the **auctioneer** decides to use his or her discretion as set out in paragraph C3 above, when the **auctioneer's** hammer strikes, we have accepted the last bid. This means a contract for sale has been formed between the seller and the successful bidder. We will issue an invoice only to the registered bidder who made the successful bid. While we send out invoices by mail and/or email after the auction, we do not accept responsibility for telling you whether or not your bid was successful. If you have bid by written bid, you should contact us by telephone or in person as soon as possible after the auction to get details of the outcome of your bid to avoid having to pay unnecessary storage charges.

9 LOCAL BIDDING LAWS

You agree that when bidding in any of our sales that you will strictly comply with all local laws and regulations in force at the time of the sale for the relevant sale site.

D THE BUYER'S PREMIUM AND TAXES

1 THE BUYER'S PREMIUM

In addition to the **hammer price**, the successful bidder agrees to pay us a **buyer's premium** on the hammer price of each **lot** sold. On all **lots** we charge 25% of the **hammer price** up to and including US$600,000, 20% on that part of the **hammer price** over US$600,000 and up to and including US$6,000,000, and 14.5% of that part of the **hammer price** above US$6,000,000.

2 TAXES

The successful bidder is responsible for any applicable taxes including any sales or use tax or equivalent tax wherever such taxes may arise on the **hammer price, the buyer's premium,** and/or any other charges related to the **lot**.

For **lots** Christie's ships to or within the United States, a sales or use tax may be due on the **hammer price**, **buyer's premium**, and/or any other charges related to the **lot**, regardless of the nationality or citizenship of the successful bidder. Christie's will collect sales tax where legally required. The applicable sales tax rate will be determined based upon the state, county, or locale to which the **lot** will be shipped. Christie's shall collect New York sales tax at a rate of 8.875% for any **lot** collected from Christie's in New York.

In accordance with New York law, if Christie's arranges the shipment of a **lot** out of New York State, New York sales tax does not apply, although sales tax or other applicable taxes for other states may apply. If you hire a shipper (other than a common carrier authorized by Christie's), to collect the **lot** from a Christie's New York location, Christie's must collect New York sales tax on the **lot** at a rate of 8.875% regardless of the ultimate destination of the **lot**.

If Christie's delivers the **lot** to, or the **lot** is collected by, any framer, restorer or other similar service provider in New York that you have hired, New York law considers the **lot** delivered to the successful bidder in New York and New York sales tax must be imposed regardless of the ultimate destination of the **lot**. In this circumstance, New York sales tax will apply to the **lot** even if Christie's or a common carrier (authorized by Christie's that you hire) subsequently delivers the **lot** outside New York.

Successful bidders claiming an exemption from sales tax must provide appropriate documentation to Christie's prior to the release of the **lot** or within 90 days after the sale, whichever is earlier. For shipments to those states for which Christie's is not required to collect sales tax, a successful bidder may have a use or similar tax obligation. *It is the successful bidder's responsibility to pay all taxes due.* Christie's recommends you consult your own independent tax advisor with any questions.

E WARRANTIES

1 SELLER'S WARRANTIES

For each **lot**, the seller gives a **warranty** that the seller:

(a) is the owner of the **lot** or a joint owner of the **lot** acting with the permission of the other co-owners or, if the seller is not the owner or a joint owner of the **lot**, has the permission of the owner to sell the **lot**, or the right to do so in law; and

(b) has the right to transfer ownership of the **lot** to the buyer without any restrictions or claims by anyone else.

If either of the above **warranties** are incorrect, the seller shall not have to pay more than the **purchase price** (as defined in paragraph F1(a) below) paid by you to us. The seller will not be responsible to you for any reason for loss of profits or business, expected savings, loss of opportunity or interest, costs, damages, **other damages** or expenses. The seller gives no **warranty** in relation to any **lot** other than as set out above and, as far as the seller is allowed by law, all **warranties** from the seller to you, and all other obligations upon the seller which may be added to this agreement by law, are excluded.

2 OUR AUTHENTICITY WARRANTY

We warrant, subject to the terms below, that the **lots** in our sales are **authentic** (our "**authenticity warranty**"). If, within 5 years of the date of the auction, you give notice to us that your **lot** is not **authentic**, subject to the terms below, we will refund the **purchase price** paid by you. The meaning of **authentic** can be found in the glossary at the end of these Conditions of Sale. The terms of the **authenticity warranty** are as follows:

(a) It will be honored for claims notified within a period of 5 years from the date of the auction. After such time, we will not be obligated to honor the **authenticity warranty**.

(b) It is given only for information shown in **UPPERCASE type** in the first line of the **catalogue description** (the "**Heading**"). It does not apply to any information other than in the **Heading** even if shown in **UPPERCASE type**.

(c) The **authenticity warranty** does not apply to any **Heading** or part of a **Heading** which is **qualified**. **Qualified** means limited by a clarification in a **lot's catalogue description** or by the use in a Heading of one of the terms listed in the section titled **Qualified Headings** on the page of the catalogue headed "Important Notices and Explanation of Cataloguing Practice". For example, use of the term "ATTRIBUTED TO…" in a **Heading** means that the **lot** is in Christie's opinion probably a work by the named artist but no **warranty** is provided that the **lot** is the work of the named artist. Please read the full list of **Qualified Headings** and a **lot's** full **catalogue description** before bidding.

(d) The **authenticity warranty** applies to the **Heading** as amended by any **Saleroom Notice**.

(e) The **authenticity warranty** does not apply where scholarship has developed since the auction leading to a change in generally accepted opinion. Further, it does not apply if the **Heading** either matched the generally accepted opinion of experts at the date of the auction or drew attention to any conflict of opinion.

(f) The **authenticity warranty** does not apply if the **lot** can only be shown not to be **authentic** by a scientific process which, on the date we published the catalogue, was not available or generally accepted for use, or which was unreasonably expensive or impractical, or which was likely to have damaged the **lot**.

(g) The benefit of the **authenticity warranty** is only available to the original buyer shown on the invoice for the **lot** issued at the time of the sale and only if on the date of the notice of claim, the original buyer is the full owner of the **lot** and the **lot** is free from any claim, interest or restriction by anyone else. The benefit of this **authenticity warranty** may not be transferred to anyone else.

(h) In order to claim under the **authenticity warranty** you must:

(i) give us written notice of your claim within 5 years of the date of the auction. We may require full details and supporting evidence of any such claim;

(ii) at Christie's option, we may require you to provide the written opinions of two recognised experts in the field of the **lot** mutually agreed by you and us in advance confirming that the **lot** is not **authentic**. If we have any doubts, we reserve the right to obtain additional opinions at our expense; and

(iii) return the **lot** at your expense to the saleroom from which you bought it in the **condition** it was in at the time of sale.

(i) Your only right under this **authenticity warranty** is to cancel the sale and receive a refund of the **purchase price** paid by you to us. We will not, under any circumstances, be required to pay you more than the **purchase price** nor will we be liable for any loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, **other damages** or expenses.

(j) **Books**. Where the **lot** is a book, we give an **additional warranty** for 21 days from the date of the auction that any **lot** is defective in text or illustration, we will refund your **purchase price**, subject to the following terms:

(a) This additional **warranty** does not apply to:
(i) the absence of blanks, half titles, tissue guards or advertisements, damage in respect of bindings, stains, spotting, marginal tears or other defects not affecting completeness of the text or illustration;
(ii) drawings, autographs, letters or manuscripts, signed photographs, music, atlases, maps or periodicals;
(iii) books not identified by title;
(iv) **lots** sold without a printed **estimate**;
(v) books which are described in the catalogue as sold not subject to return; or
(vi) defects stated in any **condition** report or announced at the time of sale.

(b) To make a claim under this paragraph you must give written details of the defect and return the **lot** to the sale room at which you bought it in the same **condition** as at the time of sale, within 21 days of the date of the sale.

(k) **South East Asian Modern and Contemporary Art and Chinese Calligraphy and Painting.** In these categories, the **authenticity warranty** does not apply because current scholarship does not permit the making of definitive statements. Christie's does, however, agree to cancel a sale in either of these two categories of art where it has been proven the **lot** is a forgery. Christie's will refund to the original buyer the **purchase price** in accordance with the terms of Christie's Authenticity Warranty, provided that the original buyer notifies us with full supporting evidence documenting the forgery claim within twelve (12) months of the date of the auction. Such evidence must be satisfactory to us that the property is a forgery in accordance with paragraph E2(h)(ii) above and the property must be returned to us in accordance with E2h(iii) above. Paragraphs E2(b), (c), (d), (e), (f) and (g) and (i) also apply to a claim under these categories.

(l) **Chinese, Japanese and Korean artefacts (excluding Chinese, Japanese and Korean calligraphy, paintings, prints, drawings and jewellery).** In these categories, paragraph E2 (b) – (e) above shall be amended so that where no maker or artist is identified, the **authenticity warranty** is given not only for the **Heading** but also for information regarding date or period shown in **UPPERCASE type** in the second line of the **catalogue description** (the "**Subheading**"). Accordingly, all references to the **Heading** in paragraph E2 (b) – (e) above shall be read as references to both the **Heading** and the **Subheading**.

3 NO IMPLIED WARRANTIES

EXCEPT AS SET FORTH IN PARAGRAPHS E1 AND E2 ABOVE, NEITHER THE SELLER NOR THE CHRISTIE'S GROUP MAKE ANY OTHER WARRANTY, EXPRESS OR IMPLIED, ORAL OR WRITTEN, WITH RESPECT TO THE LOT, INCLUDING THE IMPLIED WARRANTIES OF MERCHANTABILITY OR FITNESS FOR A PARTICULAR PURPOSE, EACH OF WHICH IS SPECIFICALLY DISCLAIMED.

4 YOUR WARRANTIES

(a) You warrant that the funds used for settlement are not connected with any criminal activity, including tax evasion, and you are neither under investigation, nor have you been charged with or convicted of money laundering, terrorist activities or other crimes.

(b) where you are bidding on behalf of another person, you warrant that:
(i) you have conducted appropriate customer due diligence on the ultimate buyer(s) of the **lot**(s) in accordance with all applicable anti-money laundering and sanctions laws, consent to us relying on this due diligence, and you will retain for a period of not less than 5 years the documentation evidencing the due diligence. You will make such documentation promptly available for immediate inspection by an independent third-party auditor upon our written request to do so;
(ii) the arrangements between you and the ultimate buyer(s) in relation to the **lot** or otherwise do not, in whole or in part, facilitate tax crimes;
(iii) you do not know, and have no reason to suspect, that the funds used for settlement are connected with, the proceeds of any criminal activity, including tax evasion, or that the ultimate buyer(s) are under investigation, or have been charged with or convicted of money laundering, terrorist activities or other crimes.

F PAYMENT

1 HOW TO PAY

(a) Immediately following the auction, you must pay the **purchase price** being:
(i) the **hammer price**; and
(ii) the **buyer's premium**; and
(iii) any applicable duties, goods, sales, use, compensating or service tax, or VAT.

Payment is due no later than by the end of the 7th calendar day following the date of the auction (the "**due date**").

(b) We will only accept payment from the registered bidder. Once issued, we cannot change the buyer's name on an invoice or re-issue the invoice in a different name. You must pay immediately even if you want to export the **lot** and you need an export licence.

(c) You must pay for **lots** bought at Christie's in the United States in the currency stated on the invoice in one of the following ways:
(i) Wire transfer
JP Morgan Chase Bank, N.A.,
270 Park Avenue, New York, NY 10017;
ABA# 021000021; FBO: Christie's Inc.;
Account # 957-107978,
for international transfers, SWIFT: CHASUS33.
(ii) Credit Card.
We accept Visa, MasterCard, American Express and China Union Pay. Credit card payments at the New York premises will only be accepted for New York sales. Christie's will not accept credit card payments for purchases in any other sale site.
(iii) Cash
We accept cash payments (including money orders and traveller's checks) subject to a maximum global aggregate of US$7,500 per buyer.
(iv) Bank Checks
You must make these payable to Christie's Inc. and there may be conditions. Once we have deposited your check, property cannot be released until five business days have passed.
(v) Checks
You must make checks payable to Christie's Inc. and they must be drawn from US dollar accounts from a US bank.

(d) You must quote the sale number, your invoice number and client number when making a payment. All payments sent by post must be sent to:
Christie's Inc. Post-Sale Services,
20 Rockefeller Center, New York, NY 10020.

(e) For more information please contact our Post-Sale Services by phone at +1 212 636 2650 or fax at +1 212 636 4939 or email PostSaleUS@christies.com.

2 TRANSFERRING OWNERSHIP TO YOU

You will not own the **lot** and ownership of the **lot** will not pass to you until we have received full and clear payment of the **purchase price**, even in circumstances where we have released the **lot** to you.

3 TRANSFERRING RISK TO YOU

The risk in and responsibility for the **lot** will transfer to you from whichever is the earlier of the following:
(a) When you collect the **lot**; or
(b) At the end of the 30th day following the date of the auction or, if earlier, the date the **lot** is taken into care by a third party warehouse as set out on the page headed 'Storage and Collection', unless we have agreed otherwise with you.

4 WHAT HAPPENS IF YOU DO NOT PAY

(a) If you fail to pay us the **purchase price** in full by the **due date**, we will be entitled to do one or more of the following (as well as enforce our rights under paragraph F5 and any other rights or remedies we have by law):
(i) we can charge interest from the **due date** at a rate of up to 1.34% per month on the unpaid amount due;
(ii) we can cancel the sale of the **lot**. If we do this, we may sell the **lot** again, publically or privately on such terms we shall think necessary or appropriate, in which case you must pay us any shortfall between the **purchase price** and the proceeds from the resale. You must also pay all costs, expenses, losses, damages and legal fees we have to pay or may suffer and any shortfall in the seller's commission on the resale;
(iii) we can pay the seller an amount up to the net proceeds payable in respect of the amount bid by your default in which case you acknowledge and understand that Christie's will have all of the rights of the seller to pursue you for such amounts;
(iv) we can hold you legally responsible for the **purchase price** and may begin legal proceedings to recover it together with other losses, interest, legal fees and costs as far as we are allowed by law;
(v) we can take what you owe us from any amounts which we or any company in the **Christie's Group** may owe you (including any deposit or other part-payment which you have paid to us);
(vi) we can, at our option, reveal your identity and contact details to the seller;
(vii) we can reject at any future auction any bids made by or on behalf of the buyer or to obtain a deposit from the buyer before accepting any bids;
(viii) we can exercise all the rights and remedies of a person holding security over any property in our possession owned by you, whether by way of pledge, security interest or in any other way as permitted by the law of the place where such property is located. You will be deemed to have granted such security to us and we may retain such property as collateral security for your obligations to us; and
(ix) we can take any other action we see necessary or appropriate.

(b) If you owe money to us or to another **Christie's Group** company, we can use any amount you do pay, including any deposit or other part-payment you have made to us, or which we owe you, to pay off any amount you owe to us or another **Christie's Group** company for any transaction.

5 KEEPING YOUR PROPERTY

If you owe money to us or to another **Christie's Group** company, as well as the rights set out in F4 above, we can use or deal with any of your property we hold or which is held by another **Christie's Group** company in any way we are allowed to by law. We will only release your property to you after you pay us or the relevant **Christie's Group** company in full for what you owe. However, if we choose, we can also sell your property in any way we think appropriate. We will use the proceeds of the sale against any amounts you owe us and we will pay any amount left from that sale to you. If there is a shortfall, you must pay us any difference between the amount we have received from the sale and the amount you owe us.

G COLLECTION AND STORAGE

(a) You must collect purchased **lots** within seven days from the auction **(but note that lots will not be released to you until you have made full and clear payment of all amounts due to us)**.

(b) Information on collecting **lots** is set out on the storage and collection page and on an information sheet which you can get from the bidder registration staff or Christie's Post-Sale Services Department on +1 212 636 2650.

(c) If you do not collect any **lot** within thirty days following the auction we may, at our option
(i) charge you storage costs at the rates set out at www.christies.com/storage.
(ii) move the **lot** to another Christie's location or an affiliate or third party warehouse and charge you transport costs and administration fees for doing so and you will be subject to the third party storage warehouse's standard terms and to pay for their standard fees and costs.
(iii) sell the **lot** in any commercially reasonable way we think appropriate.

(d) The Storage conditions which can be found at www.christies.com/storage will apply.

(e) In accordance with New York law, if you have paid for the **lot** in full but you do not collect the **lot** within 180 calendar days of payment, we may charge you New York sales tax for the **lot**.

(f) Nothing in this paragraph is intended to limit our rights under paragraph F4.

H TRANSPORT AND SHIPPING

1 SHIPPING

We would be happy to assist in making shipping arrangements on request. You must make all transport and shipping arrangements. However, we can arrange to pack, transport, and ship your property if you ask us to and pay the costs of doing so. We recommend that you ask us for an estimate, especially for any large items or items of high value that need professional packing. We may also suggest other handlers, packers, transporters, or experts if you ask us to do so. For more information, please contact Christie's Post-Sale Services at +1 212 636 2650. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com. We will take reasonable care when we are handling, packing, transporting, and shipping a. However, if we recommend another company for any of these purposes, we are not responsible for their acts, failure to act, or neglect.

2 EXPORT AND IMPORT

Any **lot** sold at auction may be affected by laws on exports from the country in which it is sold and the import restrictions of other countries. Many countries require a declaration of export for property leaving the country and/or an import declaration on entry of property into the country. Local laws may prevent you from importing a **lot** or may prevent you selling a **lot** in the country you import it into.

(a) You alone are responsible for getting advice about and meeting the requirements of any laws or regulations which apply to exporting or importing any **lot** prior to bidding. If you are refused a licence or there is a delay in getting one, you must still pay us in full for the **lot**. We may be able to help you apply for the appropriate licences if you ask us to and pay our fee for doing so. However, we cannot guarantee that you will get one. For more information, please contact Christie's Post-Sale Services Department at +1 212 636 2650 and PostSaleUS@christies.com. See the information set out at **https://www.christies.com/buying-services/buying-guide/ship/** or contact us at PostSaleUS@christies.com.

(b) You alone are responsible for any applicable taxes,tariffs or other government-imposed charges relating to the export or import of the **lot**. If Christie's exports or imports the **lot** on your behalf, and if Christie's pays these applicable taxes, tariffs or other government-imposed charges, you agree to refund that amount to Christie's.

(c) **Endangered and protected species**
Lots made of or including (regardless of the percentage) endangered and other protected species of wildlife are marked with the symbol ~ in the catalogue. This material includes, among other things, ivory, tortoiseshell, crocodile skin, rhinoceros horn, whalebone certain species of coral, and Brazilian rosewood. You should check the relevant customs laws and regulations before bidding on any **lot** containing wildlife material if you plan to import the **lot** into another country. Several countries refuse to allow you to import property containing these materials, and some other countries require a licence from the relevant regulatory agencies in the countries of exportation as well as importation. In some cases, the **lot** can only be shipped with an independent scientific confirmation of species and/or age, and you will need to obtain these at your own cost.

(d) **Lots containing Ivory or materials resembling ivory**
If a **lot** contains elephant ivory, or any other wildlife material that could be confused with elephant ivory (for example, mammoth ivory, walrus ivory, helmeted hornbill ivory) you may be prevented from exporting the **lot** from the US or shipping it between US States without first confirming its species by way of a rigorous scientific test acceptable to the applicable Fish and Wildlife authorities. You will buy that **lot** at your own risk and be responsible for any scientific test or other reports required for export from the USA or between US States at your own cost. We will not be obliged to cancel your purchase and refund the **purchase price** if your **lot** may not be exported, imported or shipped between US States, or it is seized for any reason by a government authority. It is your responsibility to determine and satisfy the requirements of any applicable laws or regulations relating to interstate shipping, export or import of property containing such protected or regulated material.

(e) **Lots of Iranian origin**
Some countries prohibit or restrict the purchase, the export and/or import of Iranian-origin "works of conventional craftsmanship" (works that are not by a recognized artist and/or that have a function, (for example: carpets, bowls, ewers, tiles, ornamental boxes). For example, the USA prohibits the import and export of this type of property without a license issued by the US Department of the Treasury, Office of Foreign Assets Control. Other countries, such as Canada, only permit the import of this property in certain circumstances. As a convenience to buyers, Christie's indicates under the title of a **lot** if the **lot** originates from Iran (Persia). It is your responsibility to ensure you do not bid on or import a **lot** in contravention of the sanctions or trade embargoes that apply to you.

(f) **Gold**
Gold of less than 18ct does not qualify in all countries as 'gold' and may be refused import into those countries as 'gold'.

(g) **Watches**
Many of the watches offered for sale in this catalogue are pictured with straps made of endangered or protected animal materials such as alligator or crocodile. These **lots** are marked with the symbol Ψ in the catalogue. These endangered species straps are shown for display purposes only and are not for sale. Christie's will remove and retain the strap prior to shipment from the sale site. At some sale sites, Christie's may, at its discretion, make the displayed endangered species strap available to the buyer of the **lot** free of charge if collected in person from the sale site within 1 year of the date of the auction. Please check with the department for details on a particular **lot**.

For all symbols and other markings referred to in paragraph H2, please note that **lots** are marked as a convenience to you, but we do not accept liability for errors or for failing to mark **lots**.

I OUR LIABILITY TO YOU

(a) We give no **warranty** in relation to any statement made, or information given, by us or our representatives or employees, about any **lot** other than as set out in the **authenticity warranty** and, as far as we are allowed by law, all **warranties** and other terms which may be added to this agreement by law are excluded. The seller's **warranties** contained in paragraph E1 are their own and we do not have any liability to you in relation to those **warranties**.

(b) (i) We are not responsible to you for any reason (whether for breaking this agreement or any other matter relating to your purchase of, or bid for, any **lot**) other than in the event of fraud or fraudulent misrepresentation by us or other than as expressly set out in these conditions of sale; or
(ii) give any representation, warranty or guarantee or assume any liability of any kind in respect of any **lot** with regard to merchantability, fitness for a particular purpose, description, size, quality, condition, attribution, authenticity, rarity, importance, medium, provenance, exhibition history, literature, or historical relevance. Except as required by local law, any warranty of any kind is excluded by this paragraph.

(c) In particular, please be aware that our written and telephone bidding services, Christie's LIVE™, **condition** reports, currency converter and saleroom video screens are free services and we are not responsible to you for any error (human or otherwise), omission or breakdown in these services.

(d) We have no responsibility to any person other than a buyer in connection with the purchase of any **lot**.

(e) If, in spite of the terms in paragraphs I(a) to (d) or E2(i) above, we are found to be liable to you for any reason, we shall not have to pay more than the **purchase price** paid by you to us. We will not be responsible to you for any reason for loss of profits or business, loss of opportunity or value, expected savings or interest, costs, damages, or expenses.

J OTHER TERMS

1 OUR ABILITY TO CANCEL

In addition to the other rights of cancellation contained in this agreement, we can cancel a sale of a **lot** if : (i) any of your warranties in paragraph E3 are not correct; (ii) we reasonably believe that completing the transaction is, or may be, unlawful; or (iii) we reasonably believe that the sale places us or the seller under any liability to anyone else or may damage our reputation.

2 RECORDINGS

We may videotape and record proceedings at any auction. We will keep any personal information confidential, except to the extent disclosure is required by law. However, we may, through this process, use or share these recordings with another **Christie's Group** company and marketing partners to analyse our customers and to help us to tailor our services for buyers. If you do not want to be videotaped, you may make arrangements to make a telephone or written bid or bid on Christie's LIVE™ instead. Unless we agree otherwise in writing, you may not videotape or record proceedings at any auction.

3 COPYRIGHT

We own the copyright in all images, illustrations and written material produced by or for us relating to a **lot** (including the contents of our catalogues unless otherwise noted in the catalogue). You cannot use them without our prior written permission. We do not offer any guarantee that you will gain any copyright or other reproduction rights to the **lot**.

4 ENFORCING THIS AGREEMENT

If a court finds that any part of this agreement is not valid or is illegal or impossible to enforce, that part of the agreement will be treated as being deleted and the rest of this agreement will not be affected.

5 TRANSFERRING YOUR RIGHTS AND RESPONSIBILITIES

You may not grant a security over or transfer your rights or responsibilities under these terms on the contract of sale with the buyer unless we have given our written permission. This agreement will be binding on your successors or estate and anyone who takes over your rights and responsibilities.

6 TRANSLATIONS

If we have provided a translation of this agreement, we will use this original version in deciding any issues or disputes which arise under this agreement.

7 PERSONAL INFORMATION

We will hold and process your personal information and may pass it to another **Christie's Group** company for use as described in, and in line with, our privacy notice at **www.christies.com/about-us/contact/privacy** and if you are a resident of California you can see a copy of our California Consumer Privacy Act statement at **www.christies.com/about-us/contact/ccpa**.

8 WAIVER

No failure or delay to exercise any right or remedy provided under these Conditions of Sale shall constitute a waiver of that or any other right or remedy, nor shall it prevent or restrict the further exercise of that or any other right or remedy. No single or partial exercise of such right or remedy shall prevent or restrict the further exercise of that or any other right or remedy.

9 LAW AND DISPUTES

This agreement, and any non-contractual obligations arising out of or in connection with this agreement, or any other rights you may have relating to the purchase of a **lot** will be governed by the laws of New York. Before we or you start any court proceedings (except in the limited circumstances where the dispute, controversy or claim is related to proceedings brought by someone else and this dispute could be joined to those proceedings), we agree we will each try to settle the dispute by mediation submitted to JAMS, or its successor, for mediation in New York. If the Dispute is not settled by mediation within 60 days from the date when mediation is initiated, then the Dispute shall be submitted to JAMS, or its successor, for final and binding arbitration in accordance with its Comprehensive Arbitration Rules and Procedures or, if the Dispute involves a non-U.S. party, the JAMS International Arbitration Rules. The seat of the arbitration shall be New York and the arbitration shall be conducted by one arbitrator, who shall be appointed within 30 days after the initiation of the arbitration. The language used in the arbitral proceedings shall be English. The arbitrator shall order the production of documents only upon a showing that such documents are relevant and material to the outcome of the Dispute. The arbitration shall be confidential, except to the extent necessary to enforce a judgment or where disclosure is required by law. The arbitration award shall be final and binding on all parties involved. Judgment upon the award may be entered by any court having jurisdiction thereof or having jurisdiction over the relevant party or its assets. This arbitration and any proceedings conducted hereunder shall be governed by Title 9 (Arbitration) of the United States Code and by the United Nations Convention on the Recognition and Enforcement of Foreign Arbitral Awards of June 10, 1958.

10 REPORTING ON WWW.CHRISTIES.COM

Details of all **lots** sold by us, including **catalogue descriptions** and prices, may be reported on **www.christies.com**. Sales totals are **hammer price** plus **buyer's premium** and do not reflect costs, financing fees, or application of buyer's or seller's credits. We regret that we cannot agree to requests to remove these details from **www.christies.com**.

K GLOSSARY

auctioneer: the individual **auctioneer** and/or Christie's.

authentic: authentic : a genuine example, rather than a copy or forgery of:
(i) the work of a particular artist, author or manufacturer, if the **lot** is described in the **Heading** as the work of that artist, author or manufacturer;
(ii) a work created within a particular period or culture, if the **lot** is described in the **Heading** as a work created during that period or culture;
(iii) a work for a particular origin source if the **lot** is described in the Heading as being of that origin or source; or
(iv) in the case of gems, a work which is made of a particular material, if the **lot** is described in the **Heading** as being made of that material.

authenticity warranty: the guarantee we give in this agreement that a **lot** is **authentic** as set out in paragraph E2 of this agreement.

buyer's premium: the charge the buyer pays us along with the **hammer price**.

catalogue description: the description of a **lot** in the catalogue for the auction, as amended by any saleroom notice.

Christie's Group: Christie's International Plc, its subsidiaries and other companies within its corporate group.

condition: the physical condition of a **lot**.

due date: has the meaning given to it paragraph F1(a).

estimate: the price range included in the catalogue or any saleroom notice within which we believe a **lot** may sell. **Low estimate** means the lower figure in the range and **high estimate** means the higher figure. The **mid estimate** is the midpoint between the two.

hammer price: the amount of the highest bid the **auctioneer** accepts for the sale of a **lot**.

Heading: has the meaning given to it in paragraph E2.

lot: an item to be offered at auction (or two or more items to be offered at auction as a group).

other damages: any special, consequential, incidental or indirect damages of any kind or any damages which fall within the meaning of 'special', 'incidental' or 'consequential' under local law.

purchase price: has the meaning given to it in paragraph F1(a).

provenance: the ownership history of a **lot**.

qualified: has the meaning given to it in paragraph E2 and **Qualified Headings** means the paragraph headed **Qualified Headings** on the page of the catalogue headed 'Important Notices and Explanation of Cataloguing Practice'.

reserve: the confidential amount below which we will not sell a **lot**.

saleroom notice: a written notice posted next to the **lot** in the saleroom and on **www.christies.com**, which is also read to prospective telephone bidders and notified to clients who have left commission bids, or an announcement made by the **auctioneer** either at the beginning of the sale, or before a particular **lot** is auctioned.

Subheading: has the meaning given to it in paragraph E2.

UPPER CASE type: means having all capital letters.

warranty: a statement or representation in which the person making it guarantees that the facts set out in it are correct.

SYMBOLS USED IN THIS CATALOGUE

The meaning of words coloured in **bold** in this section can be found at the end of the section of the catalogue headed 'Conditions of Sale'

º

Christie's has a direct financial interest in the **lot**. See Important Notices and Explanation of Cataloguing Practice.

∆

Owned by Christie's or another **Christie's Group** company in whole or part. See Important Notices and Explanation of Cataloguing Practice.

♦

Christie's has a direct financial interest in the **lot** and has funded all or part of our interest with the help of someone else. See Important Notices and Explanation of Cataloguing Practice.

¤

Bidding by interested parties

•

Lot offered without **reserve** which will be sold to the highest bidder regardless of the pre-sale estimate in the catalogue.

~

Lot incorporates material from endangered species which could result in export restrictions. See Paragraph H2(b) of the Conditions of Sale.

■

See Storage and Collection pages in the catalogue.

Ψ

Lot incorporates material from endangered species that is not for sale and shown for display purposes only. See Paragraph H2(g) of the Conditions of Sale.

φ

Please note that this **lot** is subject to an import tariff. The amount of the import tariff due is a percentage of the final hammer price plus buyer's premium. The buyer should contact Post Sale Services prior to the sale to determine the estimated amount of the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a foreign address, the buyer will not be required to pay the import tariff. If the buyer instructs Christie's to arrange shipping of the **lot** to a domestic address, if the buyer collects the property in person, or if the buyer arranges their own shipping (whether domestically or internationally), the buyer will be required to pay the import tariff. For the purpose of calculating sales tax, if applicable, the import tariff will be added to the final hammer price plus buyer's premium and sales tax will be collected as per The Buyer's Premium and Taxes section of the Conditions of Sale.

Please note that **lots** are marked as a convenience to you and we shall not be liable for any errors in, or failure to, mark a **lot**.

17/02/21

IMPORTANT NOTICES AND EXPLANATION OF CATALOGUING PRACTICE

IMPORTANT NOTICES

∆ Property Owned in part or in full by Christie's

From time to time, Christie's may offer a lot which it owns in whole or in part. Such property is identified in the catalogue with the symbol ∆ next to its lot number. Where Christie's has an ownership or financial interest in every lot in the catalogue, Christie's will not designate each lot with a symbol, but will state its interest in the front of the catalogue.

º Minimum Price Guarantees

On occasion, Christie's has a direct financial interest in the outcome of the sale of certain lots consigned for sale. This will usually be where it has guaranteed to the Seller that whatever the outcome of the auction, the Seller will receive a minimum sale price for the work. This is known as a minimum price guarantee. Where Christie's holds such financial interest we identify such lots with the symbol º next to the lot number.

º ♦ Third Party Guarantees/Irrevocable bids

Where Christie's has provided a Minimum Price Guarantee it is at risk of making a loss if the lot fails to sell. Christie's sometimes chooses to share that risk with a third party who agrees prior to the auction to place an irrevocable written bid on the lot. If there are no other higher bids, the third party commits to buy the lot at the level of their irrevocable written bid. In doing so, the third party takes on all or part of the risk of the lot not being sold. Lots which are subject to a third party guarantee arrangement are identified in the catalogue with the symbol º ♦.

In most cases, Christie's compensates the third party in exchange for accepting this risk. Where the third party is the successful bidder, the third party's remuneration is based on a fixed financing fee. If the third party is not the successful bidder, the remuneration may either be based on a fixed fee or is an amount calculated against the hammer price. The third party may continue to bid for the lot above the irrevocable written bid. Where the third party is the successful bidder, Christie's will report the purchase price net of the fixed financing fee.

Third party guarantors are required by us to disclose to anyone they are advising their financial interest in any lots they are guaranteeing. However, for the avoidance of any doubt, if you are advised by or bidding through an agent on a lot identified as being subject to a third party guarantee, you should always ask your agent to confirm whether or not he or she has a financial interest in relation to the lot

¤ Bidding by interested parties

When a party with a direct or indirect interest in the lot who may have knowledge of the lot's reserve or other material information may be bidding on the lot, we will mark the lot with this symbol ¤. This interest can include beneficiaries of an estate that consigned the lot or a joint owner of a lot. Any interested party that successfully bids on a lot must comply with Christie's Conditions of Sale, including paying the lot's full Buyer's Premium plus applicable taxes.

Post-catalogue notifications

In certain instances, after the catalogue has been published, Christie's may enter into an arrangement or become aware of bidding that would have required a catalogue symbol. In those instances, a pre-sale or pre-lot announcement will be made.

Other Arrangements

Christie's may enter into other arrangements not involving bids. These include arrangements where Christie's has made loans or advanced money to consignors or prospective purchasers or where Christie's has shared the risk of a guarantee with a partner without the partner being required to place an irrevocable written bid or otherwise participating in the bidding on the lot. Because such arrangements are unrelated to the bidding process they are not marked with a symbol in the catalogue.

FOR PICTURES, DRAWINGS, PRINTS AND MINIATURES

Terms used in this catalogue have the meanings ascribed to them below. Please note that all statements in this catalogue as to authorship are made subject to the provisions of the Conditions of Sale and **authenticity warranty**. Buyers are advised to inspect the property themselves. Written **condition** reports are usually available on request.

QUALIFIED HEADINGS

In Christie's opinion a work by the artist.

*"Attributed to ..."
In Christie's qualified opinion probably a work by the artist in whole or in part.

*"Studio of ..."/ "Workshop of ..."
In Christie's qualified opinion a work executed in the studio or workshop of the artist, possibly under his supervision.

*"Circle of ..."
In Christie's qualified opinion a work of the period of the artist and showing his influence.

*"Follower of ..."
In Christie's qualified opinion a work executed in the artist's style but not necessarily by a pupil.

*"Manner of ..."
In Christie's qualified opinion a work executed in the artist's style but of a later date.

*"After ..."
In Christie's qualified opinion a copy (of any date) of a work of the artist.

"Signed ..."/"Dated ..."/
"Inscribed ..."
In Christie's qualified opinion the work has been signed/dated/inscribed by the artist.

"With signature ..."/ "With date ..."/
"With inscription ..."
In Christie's qualified opinion the signature/date/inscription appears to be by a hand other than that of the artist.

The date given for Old Master, Modern and Contemporary Prints is the date (or approximate date when prefixed with 'circa') on which the matrix was worked and not necessarily the date when the impression was printed or published.

*This term and its definition in this Explanation of Cataloguing Practice are a qualified statement as to authorship. While the use of this term is based upon careful study and represents the opinion of specialists, Christie's and the seller assume no risk, liability and responsibility for the **authenticity** of authorship of any **lot** in this catalogue described by this term, and the **Authenticity Warranty** shall not be available with respect to **lots** described using this term.

POST 1950 FURNITURE

All items of post-1950 furniture included in this sale are items either not originally supplied for use in a private home or now offered solely as works of art. These items may not comply with the provisions of the Furniture and Furnishings (Fire) (Safety) Regulations 1988 (as amended in 1989 and 1993, the "Regulations"). Accordingly, these items should not be used as furniture in your home in their current condition. If you do intend to use such items for this purpose, you must first ensure that they are reupholstered, restuffed and/or recovered (as appropriate) in order that they comply with the provisions of the Regulations.These will vary by department.

23/02/21

STORAGE AND COLLECTION

PAYMENT OF ANY CHARGES DUE

Specified **lots** (sold and unsold) marked with a filled square (■) not collected from Christie's by 5.00pm on the day of the sale will, at our option, be removed to Christie's Fine Art Storage Services (CFASS in Red Hook, Brooklyn). Christie's will inform you if the **lot** has been sent offsite.

If the **lot** is transferred to Christie's Fine Art Storage Services, it will be available for collection after the third business day following the sale.

Please contact Christie's Post-Sale Service 24 hours in advance to book a collection time at Christie's Fine Art Services. All collections from Christie's Fine Art Services will be by pre-booked appointment only.

Please be advised that after 50 days from the auction date property may be moved at Christie's discretion. Please contact Post-Sale Services to confirm the location of your property prior to collection.

Tel: +1 212 636 2650
Email: PostSaleUS@christies.com

Operation hours for both Christie's Rockefeller and Christie's Fine Art Storage are from 9:30 am to 5:00 pm, Monday – Friday.

COLLECTION AND CONTACT DETAILS

Lots will only be released on payment of all charges due and on production of a Collection Form from Christie's. Charges may be paid in advance or at the time of collection. We may charge fees for storage if your **lot** is not collected within thirty days from the sale. Please see paragraph G of the Conditions of Sale for further detail.

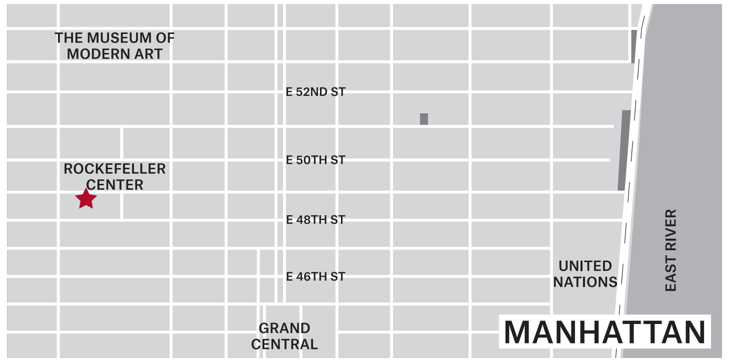
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SHIPPING AND DELIVERY

Christie's Post-Sale Service can organize domestic deliveries or international freight. Please contact them on +1 212 636 2650 or PostSaleUS@christies.com.

Long-term storage solutions are also available per client request. CFASS is a separate subsidiary of Christie's and clients enjoy complete confidentiality. Please contact CFASS New York for details and rates: +1 212 636 2070 or storage@cfass.com

STREET MAP OF CHRISTIE'S NEW YORK LOCATIONS





Christie's Rockefeller Center
20 Rockefeller Plaza, New York 10020
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PostSaleUS@christies.com
Main Entrance on 49th Street
Receiving/Shipping Entrance on 48th Street
Hours: 9.30 AM - 5.00 PM
Monday-Friday except Public Holidays

Christie's Fine Art Storage Services (CFASS)
62-100 Imlay Street, Brooklyn, NY 11231
Tel: +1 212 974 4500
PostSaleUS@christies.com
Main Entrance on Corner of Imlay and Bowne St
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02/08/19



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- A copy of your passport or other government-issued photo ID
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Please upload your documents through your christies.com account: click 'My Account' followed by 'Complete Profile'. You can also email your documents to info@christies.com or provide them in person.

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